



Address to Students

BY THE PRESIDENT, MR. J. ALFRED GOTCH, F.S.A.

[Delivered at the General Meeting of the Royal Institute of British Architects on Monday, 4 February 1924]

THERE are few things by which youth is more readily annoyed than by advice from its elders, those persons who have acquired so much wisdom as to have lost their enthusiasms, who are full of tediousness, and yet, like Dogberry, can find it in their heart, were they as tedious as a king, to bestow it all upon their juniors. But I would beg you, for to-night at least, not to look upon me as a tedious elder, but as a student, as one student speaking to another, for I protest that I am still a student of architecture and hope to remain one to the end of my days.

I should like to remind you of what no doubt you are already fully convinced in your own hearts, that the future of English architecture lies with you. Yours it is, or shortly will be, to guide public taste into the right channels, to apply the logic of design to new methods of construction, to solve your problems with unstinted ingenuity, to maintain a high standard of conduct in the pursuit of our calling.

This reflection, divested of the delightful vain-glory proper to youth, is sufficiently sobering; but sobering though it be, it need not be paralysing. On the contrary the thought is in the highest degree inspiring, and there is no more powerful aid to the doing of great things than inspiration. But inspiration, if it is to be fruitful, must descend upon congenial and receptive minds, and having

entered it must discover not an empty chamber but one well equipped. It is to gain the necessary equipment that you have become students of architecture under the auspices of the Royal Institute.

When I contrast the methods of initiation into the mysteries of our craft which it is given to you to employ with those vouchsafed to your fore-runners, I am filled with envy and admiration. You have the help of experienced teachers, you have excellent appliances, and an inspiring *esprit de corps*; you are able, with a sense of leisure, to devote your days through a series of years to the study of our art. But how was it in the old times? There were then no schools save that of the Royal Academy, unless we take into account a number of Schools of Art in which, however, architecture was not fully understood. The young architect then learnt his art in an office, supplementing it in some cases by attending classes in the evening where they were available, or snatching reluctant leave from his daily duties to attend lectures in the daytime, if they were within his reach. But these supplementary opportunities for acquiring theoretical knowledge were confined to a very few large towns, and among such opportunities stands out most conspicuously the Architectural Association. This is not the occasion to dwell on the admirable work

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of that institution ; what is germane to the subject is that its work was done in the evening after office work was over.

It is true that among the young architects struggling to teach themselves there were a few fortunate and gifted individuals who entered the Academy School or even travelled as far as the Ecole des Beaux Arts at Paris. But they were lucky youths, and they are yet thus far lucky in themselves, that the fragrance of those happy days still clings to them in their advancing years, and is occasionally distilled upon their friends.

The old haphazard way of learning to be an architect has been replaced by a regular course of study, but its effect on the public mind appears not yet to have passed away ; for too often do we find that members of the public, and in particular public bodies, are under the impression that no great amount of training is necessary for an architect, that anyone whose training is remotely allied to architecture, or, for the matter of that, who has had hardly any training at all, is competent to carry out architectural work. They do not realise that in the old days the study was as severe, albeit not so well regulated as it is in the present.

But that there is a great deal more which goes to the making of an architect than that which appears upon the surface is sufficiently proved by the number and variety of the prizes and studentships which are offered for competition by the Institute. I am sorry to see that this year full advantage has not been taken of the opportunities so offered. The number of competitors has been small, and some of the work submitted has not been of merit enough to justify the award. The Essay Prize has not been awarded, nor the Pugin Studentship, nor the Grissell Medal. These prizes are for work which affects education in different directions. The essay tests the writer's knowledge of his subject and his ability to convey that knowledge in an agreeable manner ; in other words, it tests his literary skill. It is a pity that some of the younger architects do not cultivate a literary style, for so few of us seem able to rise above the level of the graces of the specification that the road to distinction in this direction is but little obstructed and seems to invite more traffic.

The decline of the Pugin Studentship is equally to be deplored, and is yet more strange. For

the work submitted in competition need not be specially prepared, but may be the student's own sketches made on his holidays and the outcome of his recreations. Sketching and measuring old work is in itself a delightful occupation, apart altogether from its educational value, and that this pleasure should be neglected, with the opportunity it offers of gaining a substantial and, of old, much-coveted prize, seems passing strange. The list of names of the Pugin students shows how often this prize has been one of the early steps towards fame.

The Grissell Gold Medal takes us into a more prosaic atmosphere, but one no less vital to the architect, for a knowledge of practical design and construction is one of the most essential items in his equipment.

What are the reasons for the falling-off in candidates this year ? One is said to be the fact that students are now so fully occupied in the work of the schools as to have no leisure for competing for the admirable prizes of the Institute. If this be the chief reason a remedy may easily be found by co-operation between the Institute and the schools. The study and the prizes can no doubt be co-ordinated. But I have heard that there may be another reason : that students are impatient at the long course of study necessary to master the art of architecture as now conceived ; that they have visions of a new style free from the shackles and conventions of the past ; that they think they can strike out a new line of their own. Painters have done it, why not architects ? But can you draw leviathan with a hook ? The leviathan of architecture with the hook of intuitive knowledge ? I will return to the question in a few minutes.

The students of to-day have every facility offered them for acquiring their art, the students of yesterday had but few ; and yet the latter have done excellent work. It is up to you, ladies and gentlemen, to show that with easier access to the workshop the work shall be no less original in conception, no less varied in its manifestations, no less sound in its execution. To ensure this you will find it necessary, while thankful for these new opportunities for learning, not to be entirely content with them. The doctrine of contentment is an admirable one. Contentment is a good substitute for riches, contentment is indeed a great gain. But there is a divine discontent which

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urges its victim to go beyond the limits which circumstances seem to have ordained for him. To leave the good for the better, and while holding on to the better to grasp at the unattainable best. All this training, and in particular all these examinations which test the efficacy of the training, are not the end itself, they are but the means to the end. It is delightful to be taught, to have the understanding fed by kind and competent hands, but knowledge acquired by oneself is even more abiding than that which is imparted by an instructor. What we acquire through our own acumen and our own proper exertions is more highly prized than what falls into our laps through the kindness of friends. And therefore to supplement what you learn with the help of others, by something which you learn through your own native insight, is greatly to enhance the value of your equipment. This acquisition of independent knowledge cannot be better achieved than by sketching old work on the one hand, and watching new work in process of construction on the other. From the one occupation can be learnt how clever men have done their work in the past; from the other can be derived the illuminating knowledge not only of how that which is familiar to us on paper is translated into permanent, practicable shape, but also of the restraint imposed by stubborn facts upon our transcendent imaginations.

Imagination is one of the most enviable possessions of the artist, who may also conceivably be an architect; imagination can lift him from earth to heaven. But for heaven's sake, and for earth's sake too, do not imagine that a new style of architecture can be invented even by the most gifted student in the full flush of his intuitive perceptions. We are all prone to wish that it could be so, and some, maybe, think it actually possible; but all history teaches the contrary. Wherever we look we find that changes have been gradual, whether we examine architecture, or mankind, or the universe itself. Violent upheavals there have been in the framework of the earth, but their range has been limited and they have not changed the essential development of the great globe. Violent upheavals have occurred among mankind, but they have not permanently affected the orderly processes which control its fate.

In architecture no violent upheaval has occurred. The most distinct change to which it has been subjected is that which we call the Renaissance,

when Gothic architecture was superseded by the revived classic. But even that change was not entirely abrupt. To take our own case here in England, where there was no other tradition than the Gothic: more than a hundred years elapsed between the invasion of the new classic detail, in the shape of Torrigiano's tomb for Henry VII. in Westminster Abbey, and the erection of the first building absolutely free from all trace of Gothic ancestry, in the shape of Inigo Jones's Banqueting House at Whitehall. But these very examples are subject to reservations. For the recumbent figures of Torrigiano's Italian tomb are still those of the Gothic tradition. Foreigner though he was, and imbued with foreign ideas, he was unable to free himself wholly from the influence of his new surroundings. Inigo Jones himself, in his early work, made use of traditional methods of design, and although he ignored them in later years, his contemporaries were unable to do so, but still succumbed to the spell of the past. What the giants of old could not do, the giants of to-day, even the youngest, can hardly hope to achieve: the inevitable conditions of architectural design are too stubborn.

If you want to see two distinct styles side by side, so distinct as to belong to two different worlds of habit and thought, go to Hampton Court and compare the old parts of the building with Wren's work. Two products of the same race of men could hardly be more dissimilar; and yet a whole series of buildings could be marshalled in chronological order, covering the century and a half which lie between Henry VIII. and William III., wherein the changes that led from one style to the other can be traced step by step.

One of the greatest charms of a work of art is the absence of any visible effort in its production. The most touching music, the most restful pictures, the most captivating style in literature, all possess this quality of ease, and so it is with architecture. The most delightful buildings are wholly unself-conscious, they almost seem to have grown of themselves, their special features are there because they are wanted, and not because the designer wanted to introduce them. One of the greatest foes of art is affectation—and affectation is the offspring of conscious effort. There are many forms of affectation, and there is an affectation of omission as well as of commission. No new style in architecture or painting or any other art has a chance of

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life which is a mere negation of what has hitherto been accepted as being in itself beautiful or as lending beauty. Such negation is only a form of affectation: the discarding of all ancient methods of adornment entails a visible effort; it is an obvious indication of self-consciousness. Qualities such as these have never yet been found in fine architecture.

In the present day it is not difficult for novelties, even indefensible novelties, to obtain a vogue, especially if possession can be obtained of one of the thousand ears of the Press. But such success is never long-lived, and least of all is it likely to endure in architecture, for that subject is far too grave and solid in its nature to admit of tricks.

After all, architectural expression is controlled by the circumstances of its time. In the Middle Ages circumstances changed slowly and so did architectural style, but with the awakening of activity at the Renaissance the change was more marked. The new classic gradually established itself and has held the field ever since, save for the brief incursion of the Gothic revival, which eventually succumbed to the force of circumstances, since it became manifest that Gothic forms were out of harmony with the demands of modern convenience except in ecclesiastical buildings. It may be hoped that the battle of the styles, which raged during a large part of last century, is over, and that we may all march peace-

fully together towards the same end and under the same banner, just as our forefathers did in ancient days.

I am convinced that we shall better advance our art by pushing forward in the same direction that our predecessors took, and towards which they have turned our faces, than by making excursions into the uncharted wilderness on either hand. But I speak from beneath a certain weight of years; you have all the resilience of youth. Long may you retain it! Long may you be able to join in the old students' song:

Gaudeamus igitur, juvenes dum sumus,
aply, albeit unconsciously, translated by Sir Anthony Absolute into "Youth's a season made for joy." So it is, joy in following one's own bent; joy in contemning advice; joy in inventing new styles of architecture. But remember withal Keats's fleeting picture of

Joy, with hand ever at his lips,
Bidding adieu.

And when the exuberance of youth shall have gone, and you begin to look back upon the past, rather than forward to the future, may you be conscious that you have always striven after those qualities of fine architecture which shine through all the incrustations of changing styles—proportion, gracefulness, and masterly ease.

Vote of Thanks to the President

MR. E. J. PARTRIDGE (President of the Society of Architects): I have the honour to propose a hearty vote of thanks to the President for the very interesting address that he has delivered to the students. I am sure not one of the students present will regard his remarks as in any way preaching, but will look upon them rather as helpful counsel from one student to another; and what I have to say will, I hope, be accepted in the same spirit.

Reference has been made to the competitions and prizes, both by the President and by Mr. Fletcher,* and it is greatly to be deplored that they are not entered into with more enthusiasm than at present they appear to be. The Society of Architects offers also valuable prizes, and they are suffering, in some measure, from the same paucity of competitors. But I do urge the students to regard these competitions and prizes as valuable adjuncts and steps in their education. They are not to be regarded merely for the material benefit of receiving a medallion or a cheque; if that were so

the benefit would only be conferred on the winner. Everyone who competes benefits by reason of the educational value derived therefrom, and I ask the students, as the President of the Institute has done, to take greater interest in them.

When we consider what the architect has to do in general practice, it seems rather surprising that any man should be an architect at all. I think that if some of us in our youth had fully realised it we should probably have adopted some other method of earning a livelihood. Each man in his time plays many parts, but I venture to think that the architect plays a greater number of parts than the men in any other profession. He has first to know his business or profession as an architect, to have artistic feeling and complete knowledge of construction as a builder, sometimes as an engineer; he has to have the gift of interpreting documents; in fact, in many respects he has to be a lawyer. He has to be a workman at times, and one of his greatest adjuncts, I think, is tact. That, perhaps, cannot be taught, but it can be cultivated.

* See page 212.

VOTE OF THANKS

The President has also advised students to sketch and measure old buildings, and to inspect, as far as possible, works in course of construction; and with that advice I heartily agree. But I also commend to the very serious and careful attention of students the advisability of inspecting buildings which are in course of alteration; do not neglect that, because methods of construction are revealed which at the present time may be obsolete. They will find such inspection full of instruction, and of use in their general career. Failures are bound to come, as they come to all of us, but you should not be discouraged by failures; let them rather be stepping-stones to higher things, and if they prove so our efforts will not have been in vain. I have the greatest pleasure in proposing a vote of thanks to our President for his instructive and interesting address.

SIR ROBERT BLAIR (Education Officer, L.C.C.): It is with very great pleasure that I second the vote of thanks. I have listened with the greatest interest both to what the President has said in his address and afterwards to the criticisms of Mr. Fletcher. There were some points in both that struck me, as one acquainted with the educational system, in London at all events, as somewhat strange. One was that you had not enough good candidates for your prizes and awards. It would be rash of me to venture on any suggestions as to the reasons for that. I was thankful to hear Mr. Fletcher say that a Committee was busy at work making inquiries into the causes for such a dearth of good candidates. I do not think that is true of every profession, although, of course, there is in every profession a dearth of really good candidates right at the top. There was another topic on which

the President dwelt and on which I would like to say a word, because it is applicable far beyond the sphere of architecture. The President did not put it quite so briefly as this, but what he said was, "build on the past." Now, it does not matter whether you are dealing with architecture—at least, that is my experience—or with education, and I daresay it is the same with any other profession—you must not get too far ahead of your public. I can understand a man producing a building, on the Embankment perhaps—we will say on the House of Commons side, so that nobody can say I am dealing with the County Council building, and you can imagine everyone saying, "Ah! if I had been able to build a great building that is exactly what I should have built." It is there that you have got your genius, because he has grasped what the people of his generation want, and he has been able to express for them what they were not able to express for themselves. I can, on the other hand, imagine a man producing a building of a magnificent character, a building that fifty centuries hence would greatly please the people of that day, but which is so far ahead of the present generation that no one understood what the architect was trying to do and to express. I take it that you must not in architecture, any more than in education, get too far in front of your public. The man who can interpret, in either the one or the other, exactly the spirit of his age, and express it, either in a building or in an educational scheme, or in a great legislative measure—the man who can do that is the genius of his day.

I have very great pleasure in seconding this vote of thanks.



THE FINE ARTS COMMISSION

The Fine Arts Commission

BY THE PRESIDENT, MR. J. ALFRED GOTCH, F.S.A.

THE setting up by the Government of a Fine Arts Commission fulfills the long-cherished desires of architects, and in particular those of the Royal Institute. Indeed, it so happened that the Council at its meeting which occurred after the Government had made its decision but before that decision was publicly announced, had before it a motion urging the Government to do that which in effect it had already accomplished.

The Commission is purely advisory in its capacity. It has no authority to interfere in any projected scheme, no power to compel acceptance of its views. But presumably, when public authorities seek its advice they will be prepared to receive its suggestions with sympathy, and to accept them with gratitude. Its advisory nature is one of its chief virtues, for in matters of taste, at any rate, we are not, as a nation, yet ripe for bureaucratic control.

The functions of the Commission are limited to matters of public concern. Its advice can be sought by the Government or any authority of standing on the location of Statues, fountains or monuments in public squares and upon the selection of models for statues, fountains and monuments, or on any artistic question in the open air, such as elevations of buildings, town-planning and landscape gardening in public parks.

The composition of the Commission appears to be apt in relation to its functions. Architecture, sculpture, painting and landscape gardening are all represented, and the cultured public have two laymen of acknowledged experience in such matters as exponents of their points of view. It is quite fitting that architecture should be more fully represented than the other arts, for the problems which

will have to be dealt with will be largely architectural in their essence.

The Commission has not yet met, and therefore has not considered the details of its functions nor any questions of policy; but it may with safety be surmised that it will proceed with caution and tact, and that its advice, founded on wide experience and cultivated taste, will command the respect and acquiescence of those who consult it. That its formation will at once banish all the public eye-sores which offend our susceptibilities is, of course, impossible; but it will put a check upon them in future. Its influence will become visible before long and will gradually tend to establish a higher standard of public taste. The mere fact of its creation shows that the public are willing to be guided further along the path of æsthetic perception upon which their feet are already, although perhaps as yet somewhat falteringly, placed.

The members of the Commission are not to receive any payment, but their travelling expenses are to be charged to the public purse. They are to be nine in number and they will all remain in office for three years, after which two members will retire every year. The Commission itself will submit to the King the names suggested for election or re-election. They will have power to add one or more to their number, and to co-opt members or appoint a special committee for the study of any special problem.

The duties will be neither light nor easy of performance, and those who undertake them will be greatly assisted in their task by the knowledge that they have the confidence and support of the Royal Institute.

* * * The members appointed on the Commission were given in *The Times* of 24 January as follows:—"The chairman, for sound reasons, must always be a layman; and in Lord Crawford and Balcarres the choice has fallen upon the best layman to be found, an expert in many forms of art and a man of experience in public life and the artistic world. One other member must be a layman. Lord Curzon of Kedleston, as a Trustee of the National Gallery, and notable for his munificence and skill in preserving ancient buildings, will receive the public confidence. Four of the nine members are architects: Sir Aston Webb, P.R.A., Sir Reginald Blomfield, R.A., Sir Edwin Lutyens, R.A., and Mr. Alfred J. Gotch. And here it must be observed with

approbation that the Commission is to have no *ex officio* members. Sir Aston Webb happens to be president of the Royal Academy; Mr. Gotch happens, at present, to be president of the Royal Institute of British Architects; but it is not on that account that they are nominated by the King. The remaining members of the Commission are to be a painter: in the first appointment, Mr. D. Y. Cameron, R.A.; a sculptor, Sir George Frampton, R.A.; and a landscape architect, Mr. T. H. Mawson, president of the Town-Planning Institute. . . ."

"The cost to the State of this unpaid body will be £2,000 a year, to cover office expenses, travelling expenses, and the salary of a secretary.



A VILLAGE ON THE ISLAND OF ORLEANS, P.Q. DATE OF CHURCH, c. 1860

Architecture in Canada—Part I

BY PERCY F. NOBBS [F.], M.A., R.C.A., President of the Province of Quebec Association of Architects

[Read before the Royal Institute of British Architects on Monday, 21 January 1924]

The Traditions

MR. PRESIDENT and Gentlemen,—It is just over twenty years since I was privileged to attend a meeting of this Institute, and I think the last occasion was one on which the late Sir Lawrence Alma Tadema propounded a riddle about Sir Herbert Beerbohm Tree in the part of Ulysses. That was in the year we gave Mr. Kim the gold medal. To any who attended meetings twenty years ago these reminiscences may serve to give an indication of my vintage. Since then my lot has been cast in pleasant places, where the Victorian theory of life still echoes agreeably, despite strident asseverations as to our being in the very van of progress. The wise among us over there rejoice to live "in the North, where time holds holiday, where old and new battle upon the border of the world," for the very interest of such a situation.

I find myself here to-night in a double capacity—first, as a member of this great and ever-growing Institute; and, secondly, as a representative of my

professional brethren in the Dominion of Canada. Prodigal son or visiting brother, it is in virtue of your interest in the achievements of my Canadian confrères that I have this honour of addressing you, and if you find me a bit of a rebel they may find me a bit of a traitor, so I am likely to hang in any case. As a representative I cut but a poor figure, lacking that glorious assurance which inspires so many of my Canadian brethren in their several ways of design, for I confess myself a victim of philosophic doubt and free thought in architecture—an evolutionist thorn in the flesh alike of pious anglomaniacs, savage modernists, paganised latinists and commercial stylemongers. Perhaps the happiest augury for the future of Canadian architecture is that these several cults are professed with such exuberant fervour—a sign of life. The reactions of time, and of a rigorous climate, can be relied on to re-discover for us a general tradition.

Now, one cannot be at all sure that writing or talking about architecture is of any value except



CHURCH OF ST. LOUIS DE TERREBONNE, NEAR MONTREAL
Built 1787, demolished 1885.



CHURCH OF ST. CHARLES DE LA CHENAYE, NEAR QUEBEC
c. 1750



A CHURCH NEAR QUEBEC, c. 1750.
Now demolished



CHURCH OF ST. BARTELEME AT BERTHIER, P.Q.
Quevillon School, c. 1830



THE BASILICA, QUEBEC
Architect for Facade and Unfinished Tower, Baillarge
South Tower, 1770 ; Facade, etc., 1844



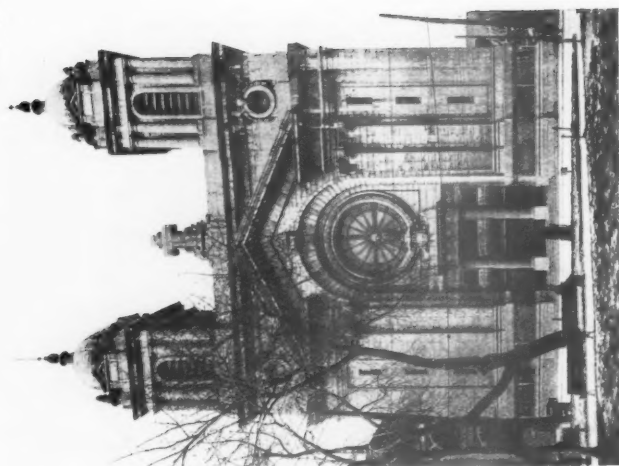
A CHURCH AT QUEBEC
c. 1800



THE GREY NUNNERY, MONTREAL
Architect : Bourgeau, 1871



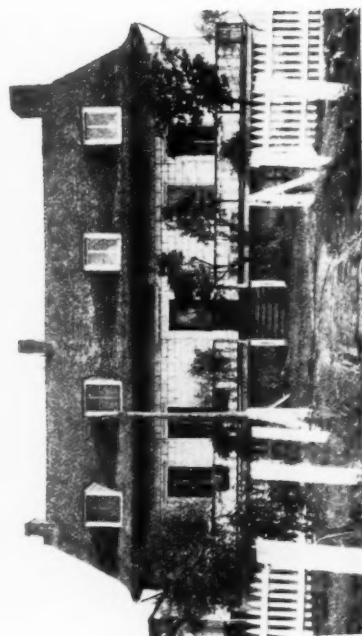
ST. PATRICK'S CHURCH, MONTREAL
Architect : Rev. Father Martin, S.J., 1847



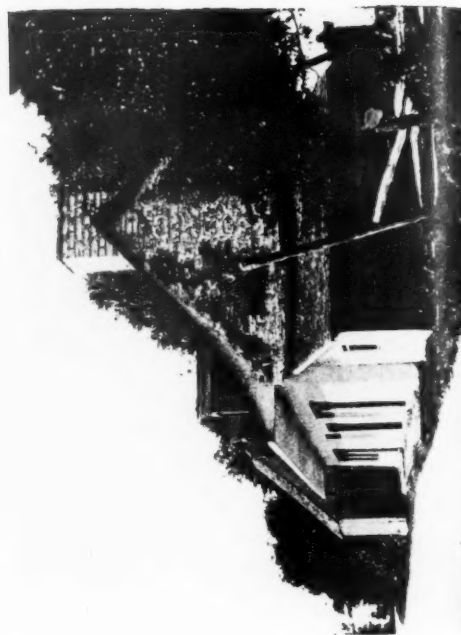
CHURCH OF ST. CUNEGONDE, MONTREAL
Architect : Marchand and Haskell, 1906



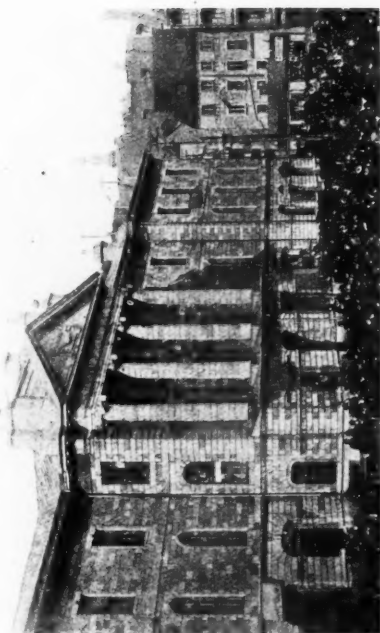
SEIGNEURIE DE LOSSIER AT ST. VINCENT DE PAUL, P.Q.
c. 1830



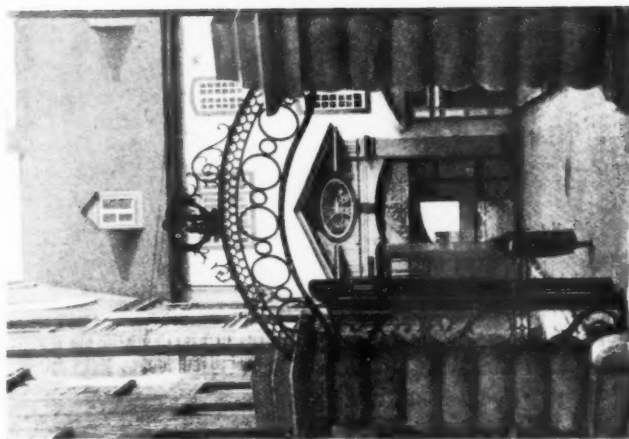
A HOUSE ON THE ISLAND OF ORLEANS, P.Q. c. 1775



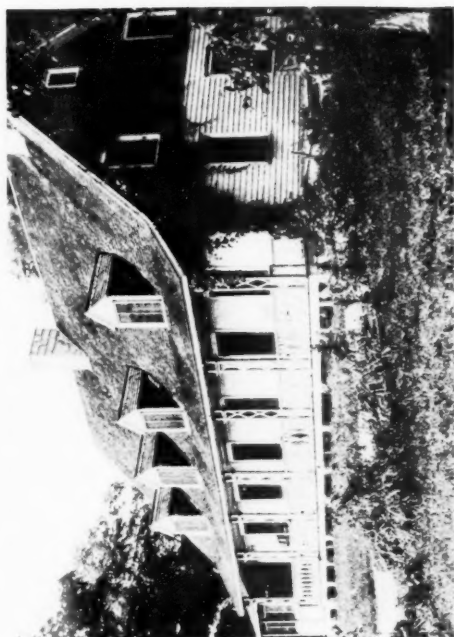
HOUSE ON BEAUFORT ROAD, NEAR QUEBEC, c. 1750



THE CHAMPLAIN MARKET, QUEBEC
Built from ruins of Parliament Building and now Demolished. c. 1860



DOORWAY TO THE GRAND SÉMINAIRE, QUEBEC
Quevillon School, c. 1820



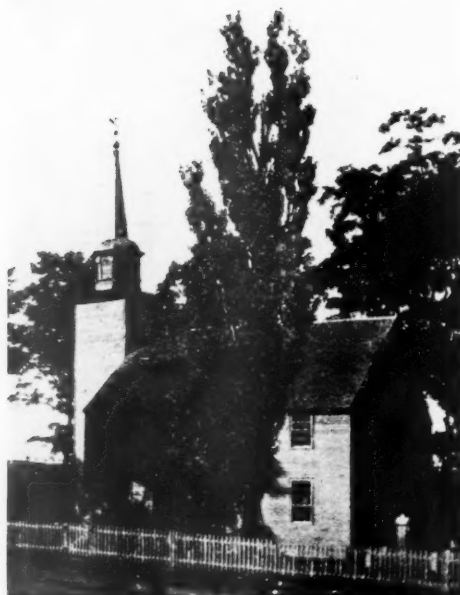
AN OLD FARM HOUSE NEAR MONTREAL
c. 1820



AN OLD HOUSE IN MONTREAL
c. 1730



ST. PAUL'S CHURCH, HALIFAX, N.S.
Founded 1751



THE ANGLICAN CHURCH, GRAND PRÉ, N.S.
c. 1760



ANGLICAN CATHEDRAL CHURCH AT QUEBEC
Architects : Capt. Hall and Major Robe. 1804



GOVERNOR'S HOUSE, HALIFAX, N.S.
Architect : John Merrick. 1801

ARCHITECTURE IN CANADA

as writing and talking, and there being no doubt whatever that architecture is made to be seen rather than to be heard about, an exhibition of one hundred examples of building in Canada has been provided. For this we have to thank McGill University for the illustrations of work from the French and the Georgian periods, the Canadian Pacific Railway in the case of most of the Victorian examples, and for photographs of work designed and executed by Canadian offices since 1900, the architects concerned, who most willingly and kindly provided what was asked of them. The collection will, I trust, be found representative of Canadian architecture. Many of the most important buildings in Canada are not illustrated for the reason that they are not the work of Canadian offices. Many common, and therefore characteristic, types of house, church, office, store and mill are ignored in this collection on the ground that, by no stretch of the imagination—not even the application of an undiluted Crocean æsthetic doctrine—can these things rank as works of art. What is shown in this little exhibition is meant as fair samples of our varied best.

It is perhaps not necessary to embark on a critique of the ugly to justify a claim to your gratitude for not unduly stressing our work from the third quarter of the nineteenth century in this exhibition.

Much of what is shown must appear strange to the English eye, and strangeness as an element of charm has very discreet limits. The remarks which follow are intended as explanation supplementary to this exhibition, in the hope that critics here may thereby find themselves in a better position to extend that sympathetic understanding of our problems which might be the beginning of an appreciation of our efforts.

Previous to the cession in 1763, French Canada had a well-established tradition in rouble building, with shingle, and later with sheet tin roofing. Strange to say, the French never evolved a log architecture in Canada, and their clapboard and framing was an adaptation of New England methods, founded on prototypes evolved between the Thames and the Channel, where the typical English forests of oak ever gave way to pine. The French-Canadian steeples have always had distinctive character, and the earlier ones are characterised by simplicity of composition, combined with extraordinary grace. The French window

(casement, opening in) has been adhered to with a tenacity almost as great as that bestowed upon language and religion, and only of late years has its supremacy been challenged by the mullioned ranges of casements, and the sliding sash, respective heritages of the English Gothic and Classic traditions. But by far the most characteristic feature of old French building craft in Canada is the exaggerated bellcast designed for shade and shelter and an essentially bad snow form. Perhaps its grace has been sufficient justification. It is dead; but it has died hard.

Just after the end of the French régime there was a school of crafts established at St. Joachim on the north shore of the St. Lawrence, below Quebec. There, among other things, iron latches, locks and cockspurs were made with distinct signs of Gothic method—the only trace of natural, traditional, unrevived Gothic culture I know of in America. Again, from about 1800 to 1825, one Quevillon established a school of design and craft at St. Vincent de Paul, near Montreal, and much of the quaint and interesting work in the way of pulpits and altar pieces in French-Canadian churches is to be ascribed to his school, which at one time numbered about one hundred apprentices.

Until a century ago there were two well established traditions in Eastern Canada, with French and English origins, both curiously parallel to the contemporary work in the cities of the Baltic. The English tradition was, of course, closely allied to that of New England. These traditions, inherited from the France of the Louis and the England of the Georges, were partly ameliorated by climate and partly by the use of that greatest of all timbers, now well-nigh squandered out of existence, white pine. But these semi-indigenous traditions are no more, for to build in the good old ways is now become desperately expensive, and that part of the goodness which was craftsmanship is quite unattainable. In Halifax and St. John, Quebec, Montreal and Kingston there are buildings from the design of men trained in the offices of Adams and Cockerel, who came to Canada as civil officials attached to naval and engineers' services. Their works are equal in delicacy and grace—and, I may add, in stability—to anything of the kind in England. But such treasures are in a sad way, and public interest in their preservation is as yet non-existent. A survey of the older

architecture is now begun by the students of the Department of Architecture at McGill, while the Province of Quebec Association of Architects has a scholarship for travel and study of old French work. These are poor expedients when public pride is lacking.

Such things, belonging to an era that has passed, exceed in grace and accomplishment anything done since in Canada. Here and there, up to 1860, a little work in the older manner was still occurring, but a grander scale soon supervened, bringing with it a somewhat vulgarised taste in detail. Thereafter the most virulent phase of "American Victorianism" had a vogue. Some fine square houses were built about this time, with better detail outside than in, but the vernacular taste became wholly corrupted, and the use of galvanised iron for feigned stonework made all things possible. By 1880 people were no longer building so large; the cycle of economy in scale had set in; but prodigality in the use of pine and oak were still manifest. By 1900 rapidly rising prices and the depletion of the supplies of the better qualities of timber had inaugurated an era of condensed planning and inferior construction. Craftsmanship disappeared.

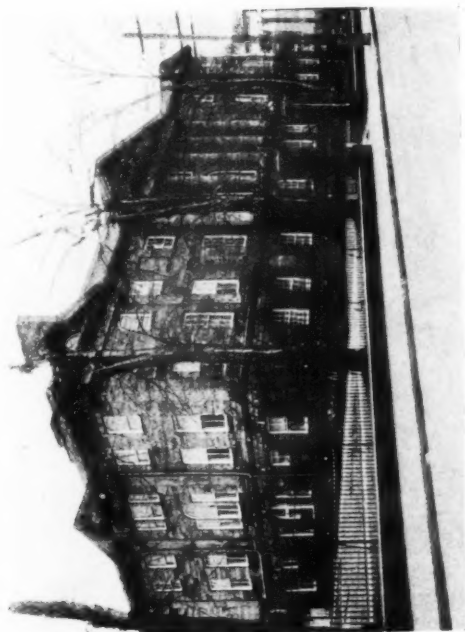
Some time about the fifth year of this century, I had the pleasure of showing Mr. Salm, the Dutch architect, the charms of Montreal in midwinter, and it befell that we sat us down in a then famous hostelry before a mighty jig-saw doorway, manifesting in sundry natural and grained woods, with some gilding, an inarticulate volley of broken pediments and chamfered whatnots. "Why did he make it so ugly?" asked my friend; and again and again, "But why did he make it so ugly?" And then, after a long pause, finding me still discreet, he grabbed me by the thigh in enlightenment, and chirruped, "I know! I know! *Because he could not make it any uglier!*" After that we went slumming, and he was charmed with some of the gracious and dignified simplicities of a by-gone day, more particularly several buildings since demolished.

The horrors into which the Neo-Greek tradition in Canada degenerated, after a good start, laid open the way for Gothic revivalism, even in its crudest forms, as a welcome relief. This was in turn supplanted by the robust American Romanesque of Richardson during the last twenty years of the century, only to be superseded by a second phase of Gothic, which looks to Mr. Goodhue,

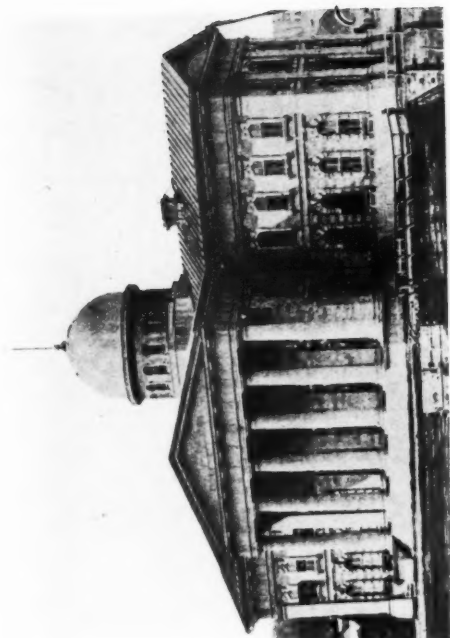
rather than the Tudor originals, for inspiration. Our mediævalism is thus seen to be both artificial and exotic in its inspiration. It has been most successful when least scholarly, as in the case of the choir in St. Patrick's Church, Montreal, in which material and climatic considerations join with a vaguely felt tradition to embody a noble scale and sensitive proportions.

In 1903 Messrs. McKim, Meade & White, of New York, designed the head office of the Bank of Montreal in that city; in 1918 Messrs. Sproatt & Rolph, of Toronto, built Hart House, Toronto University—the first an affair of rarified classic taste, the second a matter of mullions, timber roofs and tender, textured rouble masonry. McKim's work is often indistinguishable from Smirke's; Sproatt almost uses plates of measured work as working drawings, albeit with a fine selective taste. Each achieved a notable building and, a thing rare in our time, a great popular success. Neither can claim much originality in these buildings, except on the score of the plans, both brilliant in their very different ways. But only a few, even among architects, apprehend an accomplished plan. I cite these two cases as important milestones. McKim has had many followers in Canada, and Sproatt leads a devoted band. These traditions are incompatible. They cannot both represent the right thing in the right place when the place is Canada.

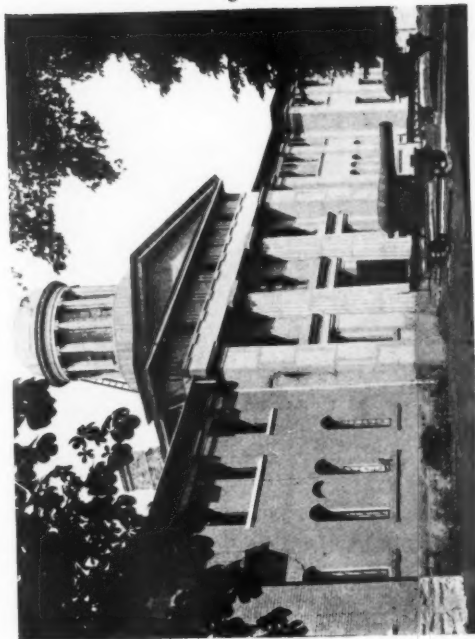
In the 'nineties the Canadian Pacific Railway built two hotels, in Quebec and Montreal, and labelled the former the "Château Frontenac." Mr. Bruce Price, of Boston, was the architect, and they were made French out of compliment to the Province, and Old French for the delectation of American tourists, who, as the late Sir William Van Horne, President of the company, well knew, love a romantic setting. Mr. Painter made some bold additions to the Frontenac before the War, and the Messrs. Maxwell have made still bolder ones last year. All have drawn freely on the Loire. When the Grand Trunk was becoming a transcontinental railway, it also went into the château business and, taking a leaf out of the rival railway's book, instigated the design of a notable pile, "the Château Laurier," at Ottawa, also making heavy draughts upon the Loire. A chain of "châteaux" has been embarked upon by both railway companies. In the Canadian language "château" now means railway hotel.



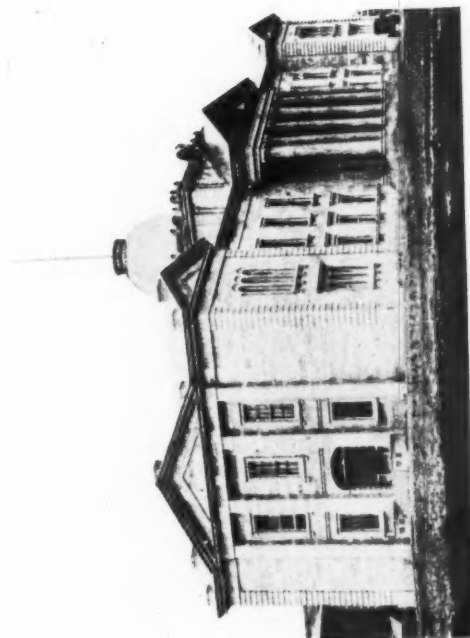
LEGISLATIVE BUILDING, HALIFAX, N.S. Architect : John Merrick. 1811



THE CUSTOM HOUSE, QUEBEC. 1833



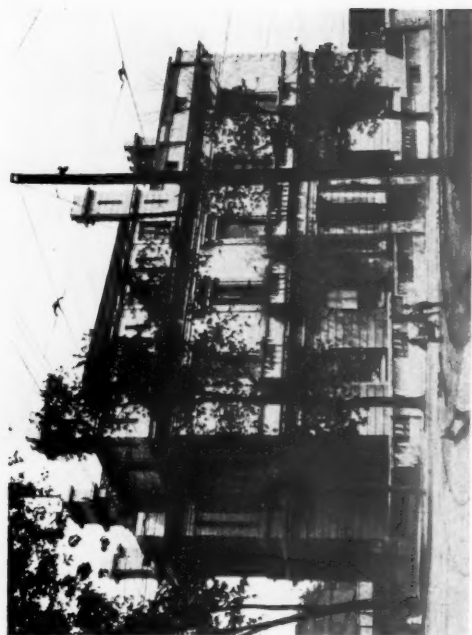
THE COURT HOUSE AT BRANTFORD, ONT. c. 1850



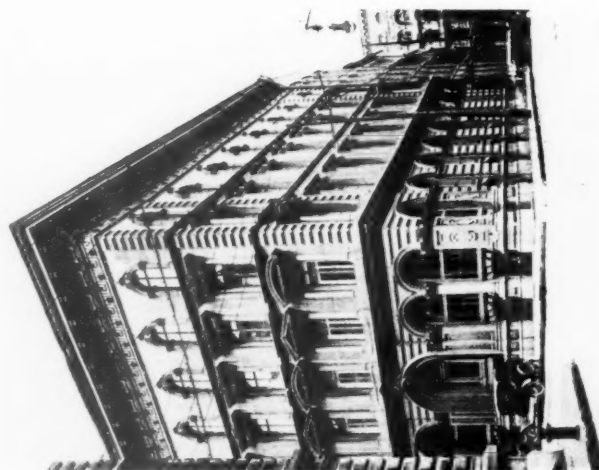
THE COURT HOUSE AT KINGSTON, ONT. c. 1825



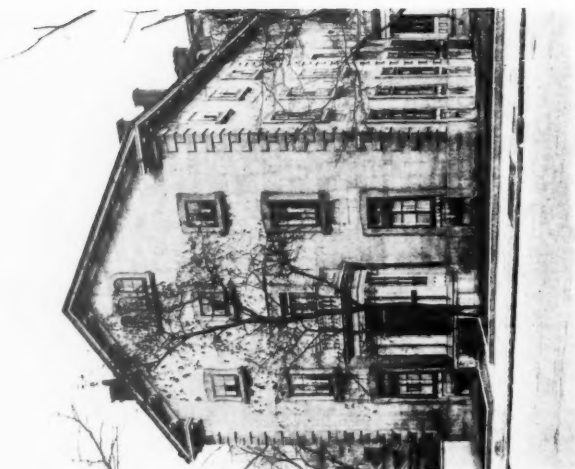
OSGOODE HALL (COURT HOUSE), TORONTO
Architects: Cumberland and Storm, 1860



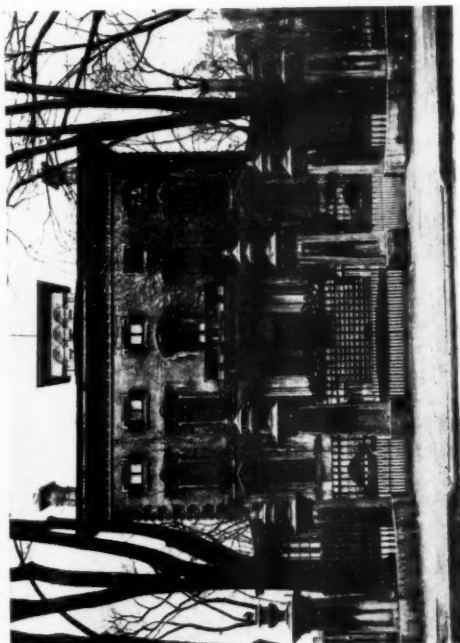
A PRIVATE HOUSE IN KINGSTON, ONT.
c. 1860



AN OFFICE BUILDING IN MONTREAL
Architect: Thomas, 1870



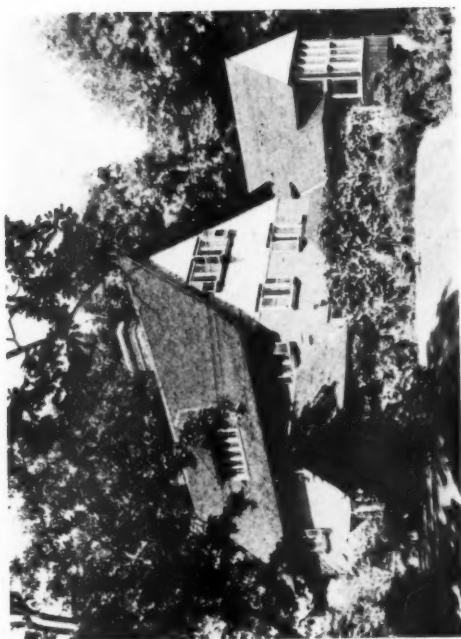
A RESIDENCE IN MONTREAL
c. 1850



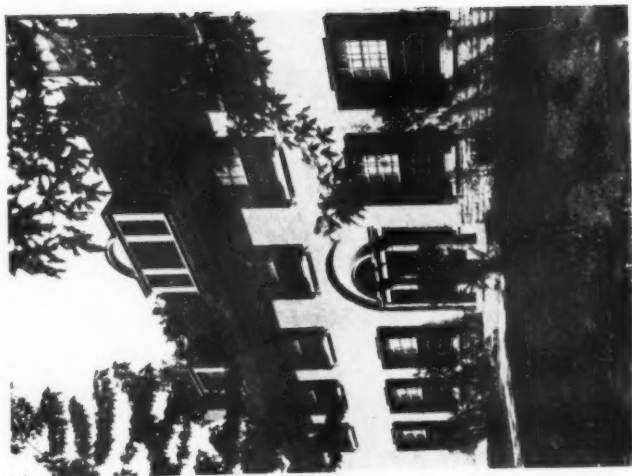
A RESIDENCE IN MONTREAL. Architect: Thomas. c. 1860



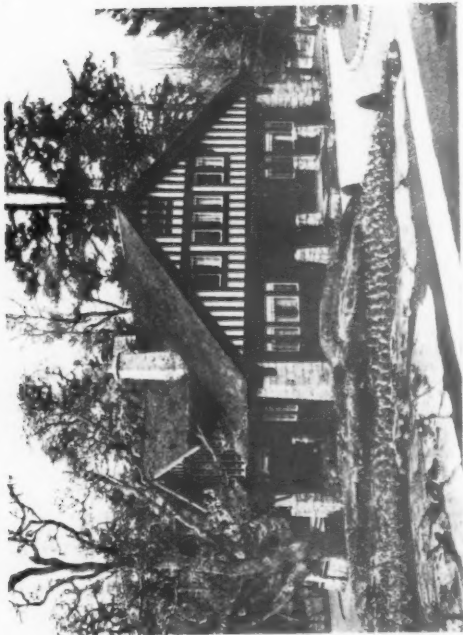
A RESIDENCE IN TORONTO. Architects: Wickson and Gregg. 1917



HOUSE OF THE ARCHITECT: Eden Smith
Toronto. 1912



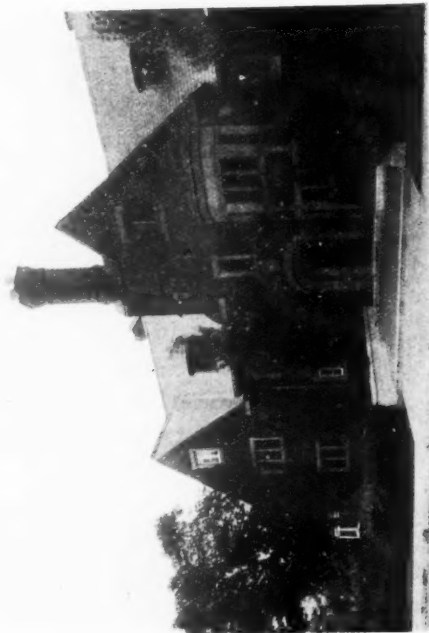
A RESIDENCE IN TORONTO
Architects: Sproatt and Rolph. 1923



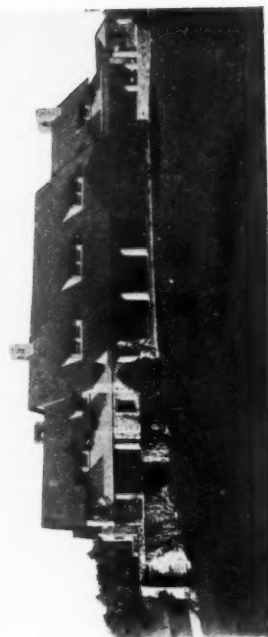
A RESIDENCE IN VICTORIA, B.C. Architect : S. Maclure. 1920



A RESIDENCE NEAR MONTREAL. Architects : Hobbs and Hyde. 1923



A RESIDENCE IN WESTMOUNT, P.Q. Architect : Robert Findlay. 1918



GOLF CLUB HOUSE, BEACONSFIELD, P.Q. Architect: David R. Brown. 1904

ARCHITECTURE IN CANADA

A corollary of Confederation in 1867 was the erection of the Houses of Parliament at Ottawa, and in 1917 the main building was burned. Fuller, who had been concerned with the State House at Albany, was the architect, and his manner showed the influence of the Ruskin, Street, Butterfield and Nesfield School.

The design for reconstruction was put in the hands of John Pearson, of Toronto, and Joseph Marchand, of Montreal—the first a Yorkshireman with a sentimental attachment for the “middle flowing,” the latter a French Canadian trained in Paris, with a flair for a fine plan. Thus Ottawa retains its neo-medievalism.

The various provincial parliament buildings have now all been built. Halifax has her old Georgian “Province Building,” dating from 1811, and still the gem of the collection; the New Brunswick building at Fredericton is of little interest; Quebec has her Parliament House in the manner of Louis Philippe, tasteless and banal; Toronto possesses in her Legislative Building a rare example of “masonry brute mishandled.” The legislative building at Victoria, B.C., has a freer and more graceful character. The three prairie provincial capitals possess parliament buildings of more recent date, of the recognised State Capitol type, with pedimented porticos and central lantern domes. That at Winnipeg, by Mr. Frank Simon, is a truly notable achievement, in the full dress of European classic culture.

Office buildings are a highly specialised line in what used to be listed as “Yankee notions,” and many thoroughly effective examples have been built in Canada both by American architects and Canadians. So also with the institutional work

and collegiate buildings, the American models have, for the most part, been followed, with their good and bad points evenly accentuated.

Standardization is the vice of Americans; one town becomes like another throughout the States of the Union and, by an infection which there is no possibility of avoiding and no use in denying, throughout the provinces of Canada as well. The older towns still have the bouquet and savour of individuality. Halifax and St. John retain their rugged silhouettes on ridge and crag; Quebec her discreet fronts on narrow and precipitous lanes, with dainty spires wherever a church may cling upon her slopes; Montreal the disordered picturesqueness of a lingering eighteenth century civilisation at odds with modern commercialism; Kingston her forts and her palladian façades; and London (in the bush) her shaded avenues of elms.

The smaller towns of Ontario still retain a certain charm due to a not over-accelerated development. But the cities of Ontario, and the cities and towns of the plains, are American, with certain very American standard features such as useless but elegantly designed columnar porticoes to the banks, and useless and ill-designed Gothic towers upon the churches; and where educational institutions of any importance occur, a display of collegiate stage setting, mullions and buttresses and parapets all turned out by the yard, with a singular lack of all that Mr. Prior would understand as of the Gothic spirit. Now, in the Eastern States of the Union, the demure and legitimate classic inherited as a real tradition from Georgian times is able to achieve solutions for all manner of collegiate problems, and cheaply too.

(To be continued.)

Review of the Designs and Drawings submitted for the Prizes and Studentships, 1924

BY HENRY M. FLETCHER [F.]

WHEN our late President did me the honour of asking me to criticize the works submitted for the Prizes and Studentships of 1924, my mind was full of the delights of the task. Criticism has been described as "the adventures of a soul among masterpieces," and although the achievement of masterpieces may hardly be expected among students' designs save once or twice, perhaps, in a half-century, who could tell that this might not prove itself one of the golden years? It would be unfair, as well as foolishly rash, to say that none of those whose work we see to-night has it in him to achieve a masterpiece one day. There have been great men of all kinds, late developing, whose early attempts bore little promise of their maturer fulfilment, and among architects there are those whose genius, like a fowl's gizzard, needs something grittier than an imaginary programme to stir it into effective working. And there is this to be said for this year's competitors, that they have competed. Two of them, it is true, in the Owen Jones Studentship and the Grissell Medal, competed against nobody, but that was not their fault—they put their fortunes to the test.

No, it is not a golden year, and the task of criticism offers few delights. Six entries for the Soane Medallion, the most famous and fame-bestowing architectural prize in the kingdom, with a subject to tempt the most soaring imagination. In this case I am happy to say that the competition, though among so few, has been of a quality to admit the awarding of the medallion.

Four for the Pugin Studentship, but no award.

Three for the Essay Medal, no award.

One for the Owen Jones Studentship, which is awarded.

One for the Grissell Medal, no award.

For the Arthur Cates Prize, no entries.

It is a melancholy list, and needs careful consideration by the Institute, the Schools of Architecture and all who are interested in architectural education, whether as administrators, masters or learners. Before going on to these larger questions, let us discuss in detail the works we have before us.

The subject of the Soane Medallion is the Design for an Anglican Cathedral Church. With the intent of putting all competitors on an equal footing and of securing that no man should be handicapped by ignorance of ecclesiastical, as distinguished from religious, needs, and that all should be judged by their power of combining and grouping a number of pre-

determined elements and of imagining a vast religious building, the conditions were worked out with unusual care and preciseness. Some of the competitors seem to have failed, partly from inexperience and partly from the difficulty of designing to the small scale of 16 feet to the inch, to realize how vast their own conceptions were, and have made the individual parts so large that in execution they would dwarf the scale of the whole. Of all the niceties of design this is the most difficult to attain, and the most vital. If the details of a small building are applied to a large, the details, and therefore the building, will look petty; if the scale of the details is too greatly enlarged, the apparent size of the building will be diminished. The problem is to hit the mean, and where St. Peter's has failed, what wonder if others come short of success?

The medallion has been won by the author of the design labelled "England," Mr. J. Scott Kelsall, who will, I hope, allow me to congratulate him heartily on his achievement. This is the only design conceived in an approximately orthodox Gothic manner—there is a remarkable diversity of manner in the six sets—and it should at once be made clear that it was no predilection in favour of Gothic which led the jury to place this one first. This might indeed be inferred from their names. It was no question of a style, in the historical meaning of the word, but rather of "style," in its æsthetic significance. He has outstripped his rivals by a maturity of outlook, an easy spaciousness of handling, without extravagance, in his lay-out, a consideration of the needs of Anglican as opposed to Roman ritual, and above all by a certain buildableness which implies thought given to effect in execution as well as on paper. All the designs show, naturally enough, the influence of certain origins; in connection with this one, may I breathe the word "Liverpool"?

The scale is bold; the central aisle, or main nave and choir, is 56 ft. wide and 128 ft. high. There is no central crossing, for the great vault is carried unbroken from end to end as at Bourges. In place of transepts, as at Exeter, are two comparatively low towers, treated internally as double returns of the arcade of the side aisles, in which, by a happy solution of the instructions, the minor chapels are placed. There is a cloister, rather tamely conceived, but at any rate of sufficiently generous dimensions, the garth measuring 80 ft. by 90, and round this the requisite rooms are excellently disposed. The feeling of the whole is as English as the pseudonym. In spite of the

REVIEW OF THE PRIZES AND STUDENTSHIPS

great height there is an insistence on length and horizontality, broken, where it is broken, by sturdy square masses rather than spires. The English tradition has been followed even into the rabbit-hutch western doors. The west front is the least successful part of the building, with its rose window enclosed in a square, and not too well fitted into the space that contains it. The plan shows that this front would be less flat than, owing to some hesitation in its conception and its draughtsmanship, it appears to be. Pure line is one thing, and pure rendering another; penumbra lacks the advantages of either. Another point for criticism is the want of space between the vault and the roof-covering, which on the general drawing amounts to only 3 ft. On the detail drawing this has been increased to 5 ft., but the author would be well advised to leave more room for structural necessities. These are minor points; taking a larger view, the building is finely grouped and consistently carried out. It is not a parish church enlarged, but a cathedral, conceived on the cathedral scale.

A few words about the unsuccessful designs. "Dean's" work shows power in the simplicity of his great vaulted nave, and knowledge and refinement in his rather American version of pure Italian detail, and his draughtsmanship is delightful. But he has surely misjudged the scale. He has built his side walls up to 120 ft., and then destroyed all sense of stability and monumental effect by advancing the lower third 9 ft. in front of the upper part. His windows are 20 ft. by 48, which without tracery is intolerable and would altogether dwarf his building. The largest windows in St. Peter's are about 12 ft. by 20, just one quarter of the size, and those of St. Paul's 10 ft. by 22! He has collected his sacristies and other rooms ingeniously round the apse, with excellent effect in the external grouping, but has failed to keep the scale consistent. What should be the noblest part of his exterior takes on a domestic look. With random mediaeval grouping this might pass, or even be counted a charm, but in the severe type of design which he has adopted the result is unhappy.

"Phoenix" has imagination and a sense of unity, and has used them to play a fantasia on Gothic. He has pursued the single idea of verticality tenaciously and consistently through every part of his cathedral, and visually the result is fascinating. But alas, he is no constructor. One glance at that soaring tower, 112 ft. high, balanced over the centre of a vault 56 ft. square and 128 ft. up in the air, fills the soul with terror. That same square vault, too, cries aloud for transepts, which do not exist. In a word, his imagination, real enough, is as yet rather pictorial than architectural. Let him school himself by hard work to think structurally, and he may go far.

"Seep," again, has mistaken the scale, and the

dimensions as well, as may be seen by comparing the actual size of his plan with that of all the others, and has given us a metropolitan, not a diocesan, cathedral. The size of the nave was stated as 15,000 square feet. His, including the dome, which ritually is a part of the nave, contains over 31,000. His plan, with its 18 chapels, is purely Roman, and his church would be pitch dark in England. Perhaps he designed it for Central Africa or Australia, where the sun is said to shine. The frieze round the base of his dome consists of life-size figures, but he has forgotten that they are 150 ft. from the pavement. There is a laudable simplicity and restraint about his design, both outside and in, but he must anchor himself more firmly to the rock of reality.

"La Trinité" has made an attempt at the frank expression of ferro-concrete construction, with a plan recalling the southern French type seen at Périgueux. Influenced perhaps by the dread of modern craftsmanship so naively expressed in his marginal notes, he has shown us the bare bones, and bare bones are apt to be rather dry. There is some dignity in his big domed nave, but it is spoilt by the arcaded screen to his chapels, which repeats on a very small scale the main motif of his nave wall. Puppies and kittens are charming creatures, but out of place in cathedral design. And really, a cloister garth 22 ft. wide will not do.

"Lampsacus" must learn to simplify and eliminate. He has brought together too many different things under and outside of one roof. His plan, with ranks of chapels flanking the aisles, is Roman. His external cornices are used for a certain distance, then forgotten, and picked up again some hundreds of feet away. His aisle walls are topped by a colonnade without apparent provocation. Internally, the piers of his dome break out into stripes which are confined to that area. His belfry tower, which was asked for by the conditions, is crushed by the scale of his dome, which was not. He has failed to realize that in the classic type of design there is no solemnity without repose.

For the Pugin Travelling Studentship four sets of drawings were submitted, but the jury with great regret decided that none reached a standard of draughtsmanship and analytical study to justify the awarding of the Studentship. Competitors who wish to form a notion of what such a standard would be may be referred to the work of the last Pugin Student, Mr. Newton Thorpe, shown on the walls.

Mr. Hampton seems to have paid little attention to the note that the Council attach special value to perspective sketches done on the spot. The early ornament in his measured drawings is set out geometrically with a regularity which is, to say the least, unusual, and his elaborate sections and elevations of Long Melford church are unaccompanied by any

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plan. He has found an interesting and little explored subject in the old bells which he has drawn.

Mr. McMorran has shown good taste in his selection of subjects, but not enough thoroughness in study. His Northleach Church is drawn with few dimensions and no diagonals, and an exhaustive analytical study of the porch would have been more valuable to himself and us than slighter drawings of the whole church. His sheet of full-size details is too crowded to be readable.

Mr. Price has missed the point in the other direction, having sent hardly anything but pictorial pen-and-ink sketches of buildings, most of which have a curious tendency to lean to the right.

Mr. Messent, again, sends measured drawings of Salle Church, but does not appear to have troubled about diagonal dimensions. He has dotted the lines of the porch-vaulting on his ground plan and left it at that. He has drawn the curious arcading over the Bridewell door at Norwich, but given no hint of its construction or materials.

In general, the competitors for this prize have rather devoted themselves to the externals of mediæval work than burrowed into its true inwardness and anatomy.

The Owen Jones Travelling Studentship has been awarded to Mr. Sexton on the strength of a beautiful set of studies of old colour work, mainly from the Norfolk rood screens. His draughtsmanship and colour-sense and feeling for the character of mediæval colour decoration are very sensitive. It is disappointing to find that these studies have not borne better fruit in his original scheme for the decoration of a Guild Room for Craftsman. His architecture is unattractive, with small windows dwarfed by immense architraves, and the strong blue of the walls would kill the frieze subject-panel which should be the focus of attention. The general effect of the ceiling decoration inclines to the muddy, in spite of the many colours which compose it. If he will meditate not on the details but on the principles of the old decorators with whose work he has such warm sympathy, I am sure he has it in him to surpass his present effort.

The one design sent in for the Grissell Gold Medal, by "Orient," receives no award. The steelwork has been scattered with a lavish hand. The floor is littered with stanchions to carry shafting, which might have been slung from the roof, and the main entrance is blocked by a central line of these same stanchions. The tower contains 14 stanchions in a space 23 ft. square. The roof trusses are too heavy, tension members being made of the same section as compression. The connection of reinforcement between the concrete piles and the raft floor does not exist. The access to the motor garage is impossible. The design of the centre tower and the lettering of the owner's name it is only kind to pass over in silence.

The Ashpitel Prize, awarded to the student who passed with highest distinction in the Institute Examination for the year, goes to Mr. Eustace Button, of the Royal West of England Academy School of Architecture. It is good news that not only Mr. Button but also the most recently established school should have started so early on a career of honours.

The winner of the R.I.B.A. Silver Medal for Post-Graduate Students of recognised schools is Miss Isabel Chambers, of the Architectural Association. She must be tired of hearing the comment that this is the first time that such and such distinction has been won by a woman, but must forgive me if I do it once more. After all, each of these events is a further landmark in the advance of plain common sense against privilege and mandarinism, and to pass it by in silence is to lose an opportunity of helping things on.

The Essay Silver Medal is not awarded. Three essays were submitted, on "The Defence of the Small Classic Church," by "North Point," "The Economic Design of Sanitary Appliances and Fittings for Housing Schemes," by "Tuum Est," and "Modern Bank Design and Construction," by "Fortezza." The advice to competitors says: "The facts should be logically marshalled and presented clearly in terse and idiomatic English." The jury found little evidence that this had been considered. "North Point" was eager in his defence of the small classic church, but showed little research and considerable incoherence. "Tuum Est" was too slight on sanitary appliances, a subject, in any case, of doubtful suitability, and displayed far too much interest in his own wrangles with local authorities and the D.B.M.S. "Fortezza" on banks was methodical and well-indexed, but lacked a sense of proportion, treating essentials and unimportant details at equal length, and laying down the law on questions of taste, which should be left to individual architects. His style has been largely formed on specifications. "Same" is not a good synonym for "it," and "may advantageously be utilised," in place of "may well be used," is neither terse, idiomatic, nor English. Indeed, the literary quality of all three essays was so poor as to be almost non-existent—or even what Carlyle used to call "a frightful minus quantity." Competitors for this prize should note that "Essays submitted must not have been previously published." This warning seems to have been disregarded by "Tuum Est," who states that, for his illustrations, he had special blocks made to a reduced size. He forgets to state, what is the fact, that these blocks are actually prepared for publication, and the text of the essay can be seen printed on the back of them.

It is clear from the unsatisfactory state of these competitions that something is wrong somewhere, and I take it that the duty of a critic is not only to comment

REVIEW OF THE PRIZES AND STUDENTSHIPS

on the individual work submitted, but also, and perhaps even more urgently, if the occasion calls for it, to discuss the conditions under which these prizes are competed for and awarded.

What, then, are the causes of this apparent lack of interest? Is the whole rising generation of architects wanting in ambition? If so, as Alexander Selkirk said of the beasts in his solitude,

"Their tameness is shocking to me."

But I do not for a moment believe it. On the contrary, I believe, and all my experience as a member of the Board of Education confirms the belief, that there is a great, even an unusual, vitality and enthusiasm for architecture in the present generation of students. We must look further afield, and drop, if we were inclined to take it up, the notion so comforting to the middle aged, that the younger men do not work as hard or as keenly as they themselves did, for it will not fit the facts.

The main cause appears to be the immense change which has come over the whole system of architectural education in this country since the last century. These prizes and studentships were founded to suit the old system of private pupilage, and they do not suit the present day. The school courses, which in the principal schools extend to five years, are so absorbing that they leave no time for the prolonged extra work called for by such competitions as the Soane and the Tite. It is difficult to see, though it should be inquired into, whether these competitions could be in any way incorporated into the work of the schools with fairness to students who are outside the schools, and without destroying the spirit of individual initiative which it was the intention of the founders to foster. It is true that they are open to competitors long after the school age, indeed up to 30, 35 and 40—but it must be remembered that architectural education nowadays entails a rather prolonged drain upon the resources of parents, and it cannot be called money-grubbing if

students feel it their duty, in return for this, to set about earning their own living with as little delay as possible. It may be, too, that some of the studentships are hampered with conditions which make them less attractive now than in former times and in different circumstances. Possibly there is a fashion—we are all subjects to changes of fashion—for standing aside from Institute competitions. If so, it is time the fashion were changed again, and—shall we say?—a more intelligent fashion set up in its place. Or, again, the whole thing may be one of the obscure consequences of the war, which will tend to correct itself if and when the world comes right side up.

The position is difficult, and has to be faced. It would be a calamity if these prizes, which in the past have been contended for by the most distinguished throughout many generations of English architects, were to fall into disuse. I have endeavoured to point out some of the reasons for the present slump, to diagnose the symptoms of the disease, but the prescription of the remedy calls for the careful investigation of many facts, and the collaboration of all those, or representatives of all those, who care about architectural education. The Board of Architectural Education has appointed a committee capable, by its constitution, of looking at the matter from every point of view. It will be their job to look at it very hard, and to consider whether the difficulty is temporary or permanent, whether or no alterations should be made in the schools or the prizes or both in order to bring students and prizes nearer together, what accretions time has made to the original intentions or constitutions of these prizes, and what alterations, if alterations are desirable, can be made in the trusts or deeds of foundation, remembering that the prime intention of the founders was that these prizes should be awarded in perpetuity, and that any condition which hinders this prime intention, even if expressed in the most legal of legal phrases, is an encumbrance, to be got rid of to the utmost that the law allows. We look to them to restore the ancient lustre to these historical contests.

The Protection of English Church Buildings

BY HUBERT C. CORLETTE [F.], O.B.E.

THE Report for 1923 of the Central Committee for the Protection of Churches, with an account also of the Diocesan Advisory Committees and their work, is interesting reading. It is encouraging. As the Archbishop of Canterbury says in his prefatory letter, "nothing could be better than that a report should be forthwith published showing the work which has been done." And he adds, with what is a truly wise and comprehensive outlook, the endeavours of the Central and Diocesan Committees "will be of the highest value in the historical, the architectural, and the ecclesiastical fields." If it is possible to say that this report is encouraging, it may be equally reasonable to add that the scheme in principle should be encouraged in some financial way by the Royal Institute of British Architects. To be consistent we should surely aid this effort to preserve the fabrics of our truly national buildings. If, as a representative body, we subscribe to save the works of Wren in the Italian manner we admire, we should also do so to save those we reverence and for which we thank William the Englishman, William of Wykeham, Richard the Second, and Hugh of Lincoln. If these men helped to make our English architectural traditions, we should preserve what they made, maintain what they bequeathed, and pass on to future generations what we have received from them.

The body of the Report is presented in five sections, which refer to the origin and growth of the Advisory Committees; results of experience; examples of what has been accomplished; finance; and "Appendixes." I had almost written "Appendices," but, perhaps, that would be too antiquarian!

Of these last there are ten. Among them it is possible to discover much of the substance of what is being done; and it may be some suggestions will be admissible as I proceed to consider what they report.

In the first appendix the constitution of the Central Committee is explained. It is important, because it touches questions discussed in the Report, issued in 1921, by the Ancient Monuments Advisory Committee. The part of this latter Report to which I refer is concerned with Ecclesiastical and Secular Buildings in use. Of these the former are my present concern in examining the Report for 1923 of the Central Committee now in being. For brevity it will be best to keep these reporting bodies distinct by referring to the one as the Advisory Committee, that set up by Lord Crawford as H.M. First Commissioner of Works, and to the other as the Central Committee, the one now at work under the guidance and supervision of the Archbishops of Canterbury and York. In the latter it is

clear there is no dual control because there is unity of mind in aim. The aim is the general co-ordination of effort in the 37 English dioceses, of which 31 already have Diocesan Committees at work. What is their work? They are to advise the Chancellor in each diocese if and when asked to do so by him in cases where a faculty is required or where work is proposed for which a faculty may not be necessary. These committees are often consulted in advance by those many Chancellors who have approved the scheme. The function of the committees is to assist the Chancellor's Court "in architectural, archæological, historical, and artistic matters relating to churches as to which faculties are sought." In a word, the central administrative control has developed as a practical need out of local initiative. It has been a process of natural growth. Bodies in being, if they are to co-operate effectively over wide areas, require a head, a central government, or advisory body, if reasonable co-ordination is to develop. The sense of organisation displayed is sound. It is Primitive, and it is Apostolic, in the principle that has been applied. Apostles were first placed in a position of collective authority, collegiate direction, to minister to the whole Church under their supreme Head. Then the diaconate appeared to meet a practical need. And afterwards, for similar reasons of practical organisation, in a body that was, and is, an organism, and not merely an organisation, afterwards the episcopate developed as a local, a diocesan, and not a universal, ministry. We may then accept the evidence of a principle of growth in these proceedings. They began by authority duly exercised, and it certainly looks as if they would prosper under authority respected. For, apart from other points, these Diocesan Committees are not to trespass outside their province. That province I have indicated by referring to their specific functions. But the province of civil law rests with the Chancellors in performing their civic duty as servants of the Crown.

The Central Committee, by its constitution, in the second appendix, "shall"—not may—shall refer technical questions to specially qualified persons, even though they be not members of the committee. This is surely another indication of a wise division of responsibility. Irresponsible opinions are eliminated where matters involving a special training and skill are in question. If we look now to the third appendix, it is evident from the composition of the several Diocesan Committees that the same constitutional principle is observed. Many minds co-operate to support one aim; special gifts, qualities, and powers are to be brought into action and effective use. Is not this a

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recognition, again, of an Apostolic injunction? A diversity of gifts is recognised; the vocation, calling, *métier*, or special "mystery," of different men is applied; differing, but not indifferent, minds co-operate to aid one aim and one authority—an authority which is not, must not, and cannot be, dictation. But the Central Committee is not so strong as it could be in some ways. It is certainly very Clerical. It is possibly well stocked with ability of the historian and antiquarian kind. In what manner are the arts regarded? Certainly not as well as in the Diocesan organisations. On these committees many qualities and capacities are brought together, and the arts are not neglected. Of nearly all of these this is true. With the Central Committee it is different. On it there are some fifty-five members, including three co-opted, who represent twenty-eight dioceses. Of the total members only about eight are recognisable as having some special qualification which would enable them to represent the arts in relation to archaeological or historical matters. It is true that the Central Committee "shall refer difficult technical questions" to specially qualified men "not members of the Committee." But, without the aid of any specially qualified opinion, they will decide which are easy and which are difficult technical questions. They may, and presumably will, decide these seemingly easy questions without advice, and as easily make difficulties for those who, later, might wish such easy mistakes had not been made. It is a danger easily to be remedied.

The fourth appendix gives, in full, the form of notice used in the Bristol Diocese showing the procedure to be observed concerning the "issue of faculties for alterations to fabric and fittings of churches." If this is to be taken as an indication of the method followed in other cases, we may detect signs of a healthy change in the right direction. There is formal procedure which will involve delay, because reference to the Parochial Church Council, the Diocesan Committee, and the Chancellor's Court is required. But this delay, if at times irksome, should make it impossible to commit serious mistakes. And the reference to the local Council, and the Committee acting for the diocese in general, will also serve to show how far, at times, it is possible for a Chancellor's Court to reach decisions which, when not on strict points of law, may be unwise and well out of date. A growing opinion on matters architectural, and therefore artistic, archaeological, and historical, can, by the procedure indicated, make itself felt both in the parish and diocese, and eventually, if desired, before the Central Committee. A subdivision of the Central Committee's work is not provided. But some kind of Provincial Committee may be needed to decentralise its advisory control. As a, presumably, model form of diocesan procedure this Bristol notice seems

wise. It shows that not legal reference to the Chancellor's Court alone is contemplated. For it will consider "all matters of art affecting churches and churchyards." With any truly representative, and able, technical advisers on these committees we should soon feel some security against the slack toleration which has accepted intolerable standards of design and craftsmanship in so many modern Church buildings. Within ten years the catalogued, advertised, and, at one time, lucrative trade in "Church art" should be rendered innocuous by being relegated to the place where Dante was shown by Virgil so many other plagues and parasites.

In Appendixes 5 and 6 we find a brief report of work done by the Canterbury and Chelmsford Advisory Committees. They show what definite, and valuable, work is being done. To this subject of function and action I shall refer again later. Appendix 7 is a Memorandum on Bells agreed between the Society for the Protection of Ancient Buildings and the Central Council of Church Bellringers in 1923. It is issued with a covering letter from the Central Committee to all Diocesan Committees with the recommendation that "no additions or alterations to rings of bells or their hangings should be made" without the advice of a Diocesan Committee. It might be well to add a clause to the memorandum saying that no removal of an old pre- or post-Reformation bell should be permitted without special reasons, nor without providing for the way it shall be cared for after removal. Such a removal is not provided for. And to illustrate the need for doing so an incident of my experience may be worth noting for the benefit of the Worcester Diocesan Committee. A very beautiful pre-Reformation bell, about 2 feet 6 inches high, was removed from an old church in the city of Worcester. It was not in any sense "preserved as a valuable and interesting work of the past." For, a few years ago, I found it sitting in the middle of a builder's yard in Worcester, surrounded by all kinds of tackle, heaps of derelict building rubbish, in deep rank grass and every sign of culpable neglect. It may be that the observations it was possible for me to make at the time drew sufficient attention to this precious relic. But it would be well if the committee concerned made some inquiries.

Appendix 8 is a note issued by the Canterbury Committee on the "Care of Monumental Brasses and other Memorials." Like other parts of the Central Committee's Report, as a whole, we can feel in this appendix the value of that personal, intimate, well-informed sympathy with the work that is being done by those responsible for carrying it on. There is no frozen official touch. The official mind itself is softened, humanised, made flexible, by contact with the arts. This is to be felt distinctly exhibited in the fine attitude

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of disinterested, educated enthusiasm in which H.M. Office of Works is approaching its duties under the Ancient Monuments Act, 1913.

The church towers of Somerset are the subject of a note issued by the Bath and Wells Committee and printed as Appendix 9. It could not have been prepared except by the assistance of some skilled adviser. For it is unusual to find, as we do here, a piece of sound advice against the common forms of pointing old masonry which are constantly to be seen on, and are wholly unsuited to, old or, it may be added, new buildings.

The care of church plate is considered in the last Appendix. It is a timely reminder. And it shows that in the authority from whom it came, the Director of the Victoria and Albert Museum, all enthusiasts who seek to preserve our national treasures are sympathetically supported by an equal degree of keenness, for which the whole staff of the Museum is to be thanked and for which they deserve the gratitude of all. They are an official department with a welcome unofficial manner of attacking the extraordinary diversity of subjects and things related to the arts in their care. If we turn back to Appendix 6, we see a case in which this reminder has no doubt had effect. An old Communion cup and cover was for sale as the private property of a lady. On its bowl was an inscription showing it had belonged to an Essex parish. A member of the Chelmsford Committee intervened, and it was purchased and returned to its place in the church where it should always have remained.

A question naturally arises now. It is this. As a consequence of experience have any general conclusions about procedure, results, or principles been discovered by those responsible for the direction of the movement under discussion as a whole? They have. Where purely modern work is concerned it is found that better work is now being done than in the past. The standard of new work placed in old churches has already been raised. Care is taken to avoid injury to old work, and the new work done is of a character to harmonise with the old. But nothing is to be added which can be mistaken for ancient work and so to falsify history. It is admitted that additions to the work of a living architect should be executed under his supervision. And a wide latitude for artistic experiment is considered permissible in modern buildings, subject to some limit being placed on eccentricity. Dull and lifeless efforts to work in some more or less traditional forms of the "commercial" or "shop" variety are not encouraged. And it is recognised that there is, and must be, a distinction between these and others which aim at carrying on a great tradition in some living and vital endeavour. Prejudice for, or against, this or that particular "style" is not encouraged. But there is a desire "to rely on those

broad principles common to all the great artistic periods." This being so, there is every reason to hope that a rapid improvement in the character of modern Church buildings, and in the manner of treating old buildings, will be seen in the near future. And this expectation may well be extended to the furniture, fittings, and decoration to be found in the buildings themselves; for the report indicates a healthy view in these directions. As one instance we may observe that the use of colour, "bright colour," or a white wall, as a "groundwork for decoration," is something to be desired.

I have dwelt at some length on this report because of its obvious value; and, also, because the work being done by the Central and Diocesan Committees should be as widely recognised as possible. That there is more work to be done in preserving what remains every architect knows only too well. And it is much to feel that we can have some real confidence about the way in which it may be carried out. It is delicate, responsible, absorbing, and unprofitable work, the care and repair of old buildings. None but enthusiasts full of a reverent ability, and a wide range of thought, knowledge, and sympathy, can do it well. It calls for antiquarian respect, architectural resource, and historical reserve. It is always an adventure, a little of a danger, and sometimes a delight. But it can never be done without regret—regret for lost traditional skill; regret for a restorer's folly; regret, and some righteous indignation, to observe the result of blind ignorance and neglect in evidences of ruthless destruction and the wreckage of decay. I have already referred to a derelict bell of mediaeval days lost to knowledge in an open space in the centre of the city of Worcester. If an invitation were sent to all members of the R.I.B.A. asking for information about old buildings, furniture, or fittings, which should be placed at the disposal of the various committees, it would probably fill volumes.

After reviewing the position revealed by the Report of the Central Committee for "the Protection of our English Churches," let me turn for one moment to "The Report of the Ancient Monuments Advisory Committee" issued in 1921. This latter report states that "the faculty system gives a legal protection to all Parish Churches in the kingdom." But it was not aware of "any legal protection for the Cathedral Churches." And it went on to say that if no satisfactory scheme for that protection was brought into operation by the Church authorities, "provision should be made for the protection of these buildings by an appropriate extension of the powers of the Ancient Monuments Act." The report of the Central Committee shows that adequate provision has, it seems, been made. We may therefore conclude that no extension of powers by an amending Bill will be

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required. The same Advisory Committee referred, also, to the idea of a "Fine Arts Commission." That Commission is now an operating factor. And it can, by its constitution, advise, if invited, on various matters, including those relating to ancient monuments. It may, in time, become, in some sense, not a Court, but a Committee of Final Appeal on many subjects concerning the welfare of the "Fine" and "Allied"

Arts. It might, in fact, be extended in principle so as to be of use as a central advisory committee on such subjects for the whole of the Empire as well as the United Kingdom. Other committees similarly constituted might in time come, voluntarily, into being, ready to unite with its aims and objects, in local national, provincial, or municipal centres where such action was likely to meet a practical need.

Correspondence

ELECTION TO THE FELLOWSHIP.

15 St. James' Row, Sheffield.
17 January 1924.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—It caused me the very gravest regret to hear it stated at the Special General Meeting on 7 January that the Council consider the examination of the drawings submitted by applicants for election to the Fellowship to be a "farce," and that the election to the Fellowship from the Associateship is now "purely automatic."

I am old enough to remember the time when the Fellowship was regarded, both in the profession and out of it, as the hall mark of the profession. Clients treated it with deference, and it carried great weight in Courts of Law. It is no longer entitled to be so regarded; indeed, it is in grave danger of becoming rather a degradation than a distinction, and many of the Associates so regard it.

There is nothing now to prevent a man being elected to the Fellowship who has been in practice for seven years in a remote country village under the title of architect and surveyor, whose business has been restricted entirely to surveyors' work, and who has never carried out any architectural work at all; no working drawings or other proof of executed works being required from him. It is precisely this type of "architect" who will apply most readily for "promotion," and the Associate who is worth his salt will be still more inclined to stick to the qualification which at least carries the hall mark of examination, unless or until the Council tell us that this examination is also a "farce."—Yours faithfully,

CHAS. B. FLOCKTON [F.].

[With regard to Mr. Flockton's letter the Secretary states:—

It may be as well to point out that this election to the Fellowship is confined to Associates who have qualified by examination, that before they are nominated for election they must have satisfied the Council that they have been engaged as principals for at least seven successive years in the practice of *architecture*, that they must be proposed by three Fellows who from personal knowledge of the candidates *and their works* recommend them for election, that they must have satisfied the Council as to their fitness and qualifications, and that they must have run the gauntlet of all the other safeguards provided for in Bye-Law 8.]

THE INSTITUTE (BUSINESS) MEETINGS.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—In his letter published in your issue of January 12th Mr. Morris deploras the fact that "important matters of principle affecting the prestige of the Institute can be settled by a majority of two on a vote of 60 members out of an electorate of more than 3,000."

If a series of General Elections came to be contested in this country concerning the respective merits of pyjamas and nightshirts as the correct sleeping attire for true patriots, it is really doubtful whether the enfranchised public could be expected to rush forwards and backwards to and from the polling booths for an indefinite period in order to record their views. In like manner, it may be questioned whether the majority of the younger Associates of the Institute will ever be induced to attend business meetings at the R.I.B.A. whilst such matters as tailoring threaten to form a recurring basis of discussion. If existing conditions are to be perpetuated in the future, the whole time of the Institute may easily be occupied in debating resolutions prohibiting the wearing of horn-rimmed spectacles by Licentiates or deploring the profanity of spats among Probationers.

At the particular business meeting where Mr. Morris noticed "an acrimonious, and at times undignified, tone of debate—quite alien to the spirit of former years," 26 Associates were present and 2,326 Associates stayed away.

At a previous general business meeting held at 8 p.m. on December 3rd last, two Associates were present, and 2,350 Associates stayed away. On this occasion the total attendance of members was 10 (including five members of the Council), and the proceedings terminated at 8.15 p.m.

Mr. Morris suggests that some change of system in recording votes is worthy of consideration. The present position is that 958 Fellows are represented on the Council by not less than 18 Fellows; 2,352 Associates are represented by not more than six Associates; whilst 1,402 Licentiates are not represented at all. And the composition of the Standing Committees is on a very similar scale.

If it is agreed that a Utopian ideal will be attained when 2,350 Associates attend a general business meeting and only two stay away, the question of uniforms for architects may be safely relegated to that date, for according to the best modern authorities no clothes at all will be necessary in Utopia.

In the meantime several important problems await solution, but adequate expression of the ideals of the younger members of the profession on any of these problems cannot possibly be achieved under the existing

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Constitution of the Institute, which is a sheer anachronism.

If the younger Associates of the Institute were represented in proportion to their numbers and vocations on the Committees of the Institute, there would be no time for interminable discussions on matters of costume. General business meetings might last more than 15 minutes and be attended by more than 10 members. The Grissell Medal and Prize might attract more than one candidate out of the whole British Empire. And, even then, Mr. Morris might still notice a tone of debate quite alien to the spirit of former years. The tone of debate under such conditions might, for example, be a little more virile, which does not mean that it need be any less dignified.—Yours faithfully,

F. R. JELLEY [A.]

CASEMENT OR SASH WINDOWS

Liverpool,
31 January, 1924.

To the Editor, JOURNAL R.I.B.A.,—

DEAR SIR,—May the Yorkshire sash window (or whatever other description it is known by) butt into the window controversy?

For cottages it would appear to have advantages over the other two types. It slides horizontally, has no weights, cords, pulleys, hinges or stays. It will not fall down or get blown out. It will keep the weather out and give much or little ventilation as desired. It requires a minimum of ironmongery, costs little to maintain, and can be cleaned more easily from the inside than either the casement or the rung sash. Finally, if one may make a statement about appearance without receiving a hail of criticism, it can be made to look like a cottage window. It would thus seem to merit at least further investigation.—Yours faithfully,

J. GRIEVE [A.]

STRAND-ON-THE-GREEN, CHISWICK.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—Forgive me if I refer again to the subject of the river wall recently rebuilt by the Chiswick Urban District Council.

The letter from Professor Adshead on this subject (published in the JOURNAL R.I.B.A. of 26 January) is, to my mind, somewhat misleading. I refer in particular to paragraph 5, and the words "... when the meeting took place, only about two feet of the upper portion of the wall remained to be completed ... it is certainly an open question if a brick and stone wall in two heights in this position would have been better than a wall built entirely of stone."

Anyone reading this, and not having seen the wall at the time of the meeting, would infer that it was then complete with the exception of the parapet and coping: but such an inference would be entirely wrong.

As I saw it, the left-hand end of the wall (looking from the river) where the old road ran down into the river as a ford, was almost complete. The rest of the work tailed off until at the right-hand end only footings were in and a length where no work had been done at all.

It was therefore suggested that the work then unbuilt or only partly built should be faced with brick, and to get over the difficulty of the junction between the com-

pleted stone facing and the suggested brick facing that a flight of steps, leading from the footway to the river, should be made separating the two materials.

These steps would also have served the purpose of marking the site of the ancient ford across the river, all traces of which were being obliterated by the work in progress.

Had the wall been complete except for about two feet at the top, as Professor Adshead states, these suggestions would have implied pulling down the greater part of the wall facing and would have been absurd.

All the suggestions which were made to the Chiswick Urban District Council were practical, and they could have been adopted with a saving of expense. That they were not adopted is regrettable, but that the R.I.B.A. should have gone out of its way to approve the finished work is even more so.—Yours faithfully,

ARTHUR WELFORD [A.]

ROYAL SCOTTISH ACADEMY.

AN OLD PUGIN STUDENT ELECTED PRESIDENT.

Mr. G. Washington Browne, R.S.A., has recently been elected President of the Royal Scottish Academy in place of Sir J. Lawton Wingate, resigned.

The new President was born in Glasgow, and received his early training there. He afterwards went to London, where he served under one or two architects of distinction and in 1878 gained the Pugin Travelling Studentship, being the first Scotsman to secure the honour. On returning to Scotland he became a partner with Dr. Rowand Anderson, and afterwards, by himself, designed the Edinburgh Public Library and the Sick Children's Hospital. He has made a special study of library planning and construction, and besides erecting several libraries throughout the country has acted as adviser and assessor to library committees. Mr. Browne entered into partnership with Mr. J. M. Dick Peddie, and the firm erected a considerable number of banks and insurance company buildings. Among the buildings of this description with which the firm's name is identified are those of the Standard Life Assurance Company, in George Street, Edinburgh, the offices of the Scottish Provident Institution and of the Scottish Equitable Life Assurance Society, both in St. Andrew Square, Edinburgh.

Mr. Browne was elected an Associate of the Royal Scottish Academy in 1892, and a member ten years later. He designed the King Edward Memorial at Holyrood, which the King unveiled in the autumn of 1922.

THE ROYAL GOLD MEDALLIST.

The announcement at Monday evening's meeting that the Council proposed to submit the name of William Richard Lethaby to His Majesty the King as a "fit recipient" of the Royal Gold Medal was received with an enthusiasm which showed that the selection of Mr. Lethaby for the greatest honour which the Institute has to offer was a popular one, and indicated that his life-long devotion to the service of architecture is generally recognised.

ALLIED SOCIETIES

The Library

NOTES BY MEMBERS OF THE LITERATURE COMMITTEE ON
RECENT ACQUISITIONS.

[These Notes are published without prejudice to a further and
more detailed criticism.]

ARCHAIC FICTILE REVETMENTS IN SICILY AND
MAGNA GRÆCIA. By E. Douglas Van Buren. 40.
Lond. 1923. 21s. [John Murray, Albemarle Street,
London.]

This piece of research work by Mrs. Van Buren on an accessory of Greek architecture—the painted terra-cotta applied enrichments of the early period—puts into English in useful form the work of various foreign archaeologists on this subject. There are some plates at the end which are fairly explanatory, but the most valuable part of the book is its first 82 pages dealing with the various sites which contain the material dealt with. These are arranged in alphabetical order and contain such important places to the student of architectural origins as Akragas (Agrigento), Croton, Gela, Locri, Metapontum, Rhegium (Reggio), Syracuse, and Tarentum; also, perhaps the most important of all, Selinus. The rest of the book consists of a descriptive catalogue of the extant fragments, giving, in each case, the museum where it is to be found.

The applied terra-cotta work of archaic Greek temples is a subject which deserves attention, both for its colour treatment and for its suggestive design forms, going back most conclusively to Ægean and Ionian prototypes on the one hand, and reaching out to the still richer field of Hellenistic and Etruscan terra-cotta work on the other hand.

Authorities are fully given in footnotes throughout, and the work is appropriately dedicated to Paolo Orsi. D. T. F.

A PRACTICAL GUIDE OF PROCEDURE IN THE
PREPARATION OF A TOWN PLANNING SCHEME.
By Herbert J. Jenkinson. 40. Manchester [1923]. [A. G.
Thornton, Ltd.]

This little book, which has an Introduction by Prof. Abercrombie, gives a careful and succinct account of the procedure by which a Town Planning scheme is prepared in accordance with the regulations of 29 March 1921. It is accompanied by a diagram intended to assist the individual who is preparing a scheme to see at a glance the various stages and duties connected with such a preparation. The model forms of resolutions, notices, etc., issued by the Ministry of Health are included. J. A. S.

ARCHITETTURA ITALIANA, Anno XVII.

This portfolio contains the monthly parts for 1922 of an architectural periodical published at Turin illustrating the most important contemporary works of Italian architects at home and abroad, and interesting as giving examples of the present trend of design in Italy. W. H. W.

L'ART RELIGIEUX DU XII^e SIÈCLE EN FRANCE.
Émile Mâle.

The scope of this fascinating work is indicated in the subtitle: A Study on the Origins of the iconographs of the Middle Ages. The learned author of authoritative works on the thirteenth century and later Middle Ages here traces the growth of the decorative arts and particularly of sculpture to the parent stem in Byzantium and the East. The seed, conveyed mainly in the form of ivories and illuminated MSS., was conveyed to France, where, chiefly through the agency of Cluny, it was sown broadcast to blossom with the marvellous luxuriance which the admirable figures of his work illustrate. W. H. W.

Allied Societies

LEEDS AND WEST YORKSHIRE
ARCHITECTURAL SOCIETY.

ANNUAL DINNER.

The annual dinner of the Leeds and West Yorkshire Architectural Society, which was held at the Great Northern Hotel on Thursday, 24 January this year, took the form of a Literary Dinner.

The President of the Society, Mr. Eric Morley, F.R.I.B.A., F.S.I., was in the chair, and amongst others present were the Lord Mayor of Leeds (Sir Edwin Airey), Mr. J. Alfred Gotch (President of the R.I.B.A.), Mr. Lascelles Abercrombie, M.A. (Professor of English Language and Literature at the Leeds University), Mr. A. Hamilton Thompson, M.A., D.Litt., F.S.A. (Reader in Mediaeval History at the Leeds University), Mr. C. H. Reilly, M.A. (Professor of Architecture at Liverpool University), Mr. H. S. Chorley, M.A., F.R.I.B.A., Mr. W. Alban Jones and Mr. T. H. Foggitt (Vice-Presidents of the Leeds and West Yorkshire Architectural Society), Mr. W. Whitehead (Treasurer), Mr. F. L. Charlton (Secretary), Mr. J. C. Procter, Mr. T. Butler Wilson, Mr. Percy Robinson, Mr. W. B. Bell, Mr. G. G. Grundy, Mr. J. A. Greene, and Mr. W. J. Turnbull.

Messages of regret at their absence were received from the Bishop of Bradford, Sir Charles Wilson, M.P., Mr. H. T. Buckton, Mr. Arthur Keen (Hon. Secretary R.I.B.A.), Professor Rothenstein, Mr. Ian MacAlister, Sir H. W. Thompson and others.

In proposing the toast of "The City of Leeds," Mr. H. S. Chorley [F.] said, with the one exception of Liverpool, Leeds had done the best of any provincial town in the matter of housing schemes, and that it had in hand one of the largest schemes for the wiping out of slums.

The Lord Mayor, in responding, said the general public needed to be educated in the value of architects and their undoubted services. There was no reason why workshops and factories should not be beautiful and yet at the same time quite useful. Slum property, he was afraid, had been wrongly looked upon as a necessity in an industrial centre, but mean streets and mean houses resulted in mean men and mean women and neglected children. If only something could be done to improve our industrial centres it would have the effect of enabling our people to live better and purer lives.

Professor Lascelles Abercrombie, in proposing the toast of "The Literature of Architecture," said that English architects seemed to him to set an example which members of other arts and professions would do well to follow. What happened to anyone who obtained eminence in any of the other arts? As soon as possible he went to London because he could find there such a gathering of his fellow practitioners as they had there that night. That ought not to be so. If they looked at history and civilisation they found towns half and quarter of the size of Leeds—towns like Athens and Florence—had become centres and capitals of culture because they were entirely self-sufficient and self-reliant. That was what our English provincial towns should be.

In responding to the toast of "The Literature of Architecture," Mr. J. A. Gotch, President R.I.B.A., said he was keenly interested in the part of Professor Abercrombie's speech in which he referred to the influence

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which provincial architects had obtained. Nothing could be more gratifying from the point of view of architecture in general. Referring to the toast, Mr. Gotch said there were many books on architecture, but he doubted whether the ordinary person would read them for the pure joy of reading. Nor was there much greater satisfaction to be found in a search for architecture in literature, for the fact was that the great writers who had obtained the ear of the world had had little or no acquaintance with architecture. They had only touched the outskirts of the subject. Chaucer, Spenser, Shakespeare, Milton, and Coleridge, among others, had given us delightful descriptions of houses and rooms, but not from the point of view of the architect. Possibly, Victor Hugo had made a more complete architectural picture with his descriptions of Paris in his great novel of *Notre Dame*. There was a very intimate connection between Ruskin and architecture, but his appeal was of the unconscious kind, for he had no architectural training and did not know the real fundamental matters of architectural design. To write a poem about architecture one would have to be versed in its history, its nature, and the logic of its construction. Perhaps some genius might still arise who, trained in architecture, might give to the world glowing pictures of architecture full of colour and full of truth.

In proposing the toast "Architecture Pure and Undeified," Professor C. H. Reilly [F.] said that architecture aimed at interpreting in stone and brick, in terms of strength and beauty, every one of the myriad sides of our complex civilisation. Its end was nothing less than to give a spiritual meaning to the material side of life. Architects had theoretically in their hands not only a large share of the present happiness but also the renown to future generations of all their fellow citizens and their work. It was by the buildings they put up more than by anything else that their own era would be judged—just as by their buildings they judged all past eras. The Georgian buildings of our country towns more than any other product of the eighteenth century explained that century to us. What better picture could they get of the ordered stateliness of life in that dignified, if slightly pedantic, age than is given by the crescents and circuses of Bath? So with every age and every nation, it got either the architecture it deserved or one which was a little better or a little worse. He thought if we looked back on the twenty years before the war we might say that we got then the architecture which we deserved. . . . The Schools of Architecture, Professor Reilly continued, had grown into great institutions. In these the new priesthood, which was to make the new post-war architecture, was being trained. Let him tell them a little of the enthusiasm of its neophytes, how they were now spending five years in building castle after castle in the air, ever of increasing difficulty and complexity, how under the stimulus of these competitions they were only spending long nights in the studios, often sleeping there to catch the earliest daylight for their colours, but undergoing the severest training, whether it was drudgery or not, in the minutiae of ferro concrete and all other forms of new construction.

In conclusion, Professor Reilly advocated that in Leeds and in all cities where prominent buildings were erected the local Press should print photographs of them, and publish criticisms of their architectural features by well-

known architects. Thus, he said, would the mind of the public be educated to appreciate the necessity of beautiful buildings in the city streets.

Mr. G. H. Foggitt [A.], in replying to the toast, said he thought the ideal of architecture, pure and undeified, was being realised. The social progress during the last two or three years had been great and at the same time the progress of architecture had been great. They all knew a little of the housing schemes, and, although perhaps all the buildings that had been put up might not bear out the statement, there was a tendency to try and do something better than had been done before now they had a recognition that better things were desirable.

Professor Thompson, in proposing the toast of "The Architectural Profession," said he had heard more than once the late Mr. Bodley lament the departure of the younger school of architects from the principles which he himself had practised. He regretted that they were designing a new style, that they were not going back still to the mediæval work which he so well understood. But, after all, what did it really matter if architects worked in the spirit in which men like Mr. Bodley—surely one of the most individual geniuses of the past century—worked? What did it really matter if, while working in a style that was alien to his own, they worked with his devotion and sincerity? He (the speaker) personally saw in the architecture of the present a really true and sincere carrying out of the spirit of the past. One realised that the spirit of mediæval artists and craftsmen, and of the artists who lived in times before that day, survived in the architecture of the present, and therefore in a sincere confidence that the present-day architect was working in the spirit in which Bodley and his predecessors worked with a sincere devotion to the art of the past and a sense of how it can be applied to the art of the present day. He felt that the architecture of to-day had a great future before it.

Mr. Eric Morley, in reply, said they had had very hard and difficult times. The artificial spirit of the day had very nearly engulfed them in its inexorable tide of progress. There were two great forces with which they had to deal—beauty and utility, but they were getting on very well and the future held a bright hope for them. They had two things on which they could count. The first was that the public were beginning to show a definite interest in their work and the second was the progress that had been made in architectural education. They now had big schools in nearly all of the big cities. These two facts meant a great deal. The architect of the future was not only going to have the pleasure of working for a discriminating public but he was also going to be fully trained for his job.

Mr. Butler Wilson [F.], in proposing the health of "Our Guests," said: When it was decided to try to create a literary dinner he had no idea that the innovation would raise such great interest.

Mr. W. J. Turnbull, responding on behalf of "Our Guests," said that, speaking as a builder, real strides had been made in the housing of the people under the direction of Leeds architects.

The proceedings concluded with votes of thanks to Mr. Charlton, the Hon. Secretary of the Society, Mr. Procter and Mr. Butler Wilson.

ALLIED SOCIETIES

THE NORTHERN ARCHITECTURAL ASSOCIATION. ANNUAL DINNER.

The annual dinner of the Northern Architectural Association was held at Newcastle on 23 January.

Mr. W. T. Jones, the President of the Association, was in the chair. Deputy Lord Mayor (Dr. R. W. Simpson) and Mrs. Simpson, the Sheriff (Mr. A. W. Lambert), Sir Theodore Morison, Mayor of Durham (Mr. E. Laidler), Mayor of Sunderland (Mr. G. S. Lawson), Mr. A. Robinson (Vice-Chancellor, University of Durham), Mr. and Mrs. Cecil Cochrane, Mr. Percy Corder and Mrs. Corder, and Mr. J. S. G. Pemberton (President of Council of Durham Colleges), Lieut.-Colonel G. Reavell (Vice-President of the Northern Architectural Association), Sir Joseph Reed, Councillor J. Carse (President, Northern Counties Federation of Building Trades' Employers), Mr. Stephen Wilkinson (President, York and East Yorkshire Architectural Society), Mr. J. A. E. Lofthouse (Chairman, Teeside Branch), Mr. J. P. Allen (President, Northern Quantity Surveyors' Association), Mr. Thomas Bertram (Newcastle and Tyne District Building Trades Employers' Association), Mr. A. E. Brookes (President, County Surveyors' Association), Mr. and Mrs. J. T. Cackett, Mr. and Mrs. R. Burns Dick, Mr. and Mrs. C. S. Errington, Mr. G. H. Gray (hon. secretary of the Northern Association) and Mrs. Gray, Mr. J. F. H. Checkley (assistant hon. secretary), Mrs. W. M. McCulloch, Mr. W. E. Stairmand (Past President, Northern Counties Federation of Building Trades' Employers), Prof. J. D. Wardale, Mr. F. N. Weightman, Mr. J. B. Wilkinson (I.P.M. Worshipful Company of Plumbers), Mr. T. R. Milburn (ex-President, Northern Association), and Mr. William Milburn (Past President, N.A.). Owing to the railway strike the following were unable to be present and forwarded expressions of regret: Mr. J. A. Gotch, P.R.I.B.A.; Mr. F. Jones, President of the Manchester Society of Architects; Mr. E. J. Partridge, President of the Society of Architects; Mr. Glen Dobin, President, Liverpool Architectural Association; the Earl of Durham, Lord Mayor of Newcastle; Mr. A. Keen, hon. secretary, R.I.B.A.; Mr. Ian McAlister, secretary, R.I.B.A.

In proposing the toast "Our Guests," Lieut.-Colonel G. Reavell said the world, in the outlook of the architect, was divided into three classes: the client, the architect, and the builder; and they were very glad that all three were meeting on a common platform where they could speak as friend to friend. It had been said that others could beat them in civic architecture and that the Americans could beat them in commercial architecture, but the domestic architecture of this country was acknowledged as being the finest in the world.

He said there was a time when every well-educated Englishman considered it part of his education to be able to speak learnedly on the style of architecture of his day, and he hoped that time would come again.

Mr. Robinson and Mr. Carse responded to the toast.

In the absence of the Earl of Durham, Sir Theodore Morison, principal of Armstrong College, Newcastle, in proposing the toast "The Deputy Lord Mayor of Newcastle, the Mayors and Corporations of the Province," said he would like to see local patriotism more living and quickening in the affairs of the present day. When he went to Edinburgh he felt envious of the reverent pride with which the people there cherished the memories of past worthies and conserved all traces of local history. It was rather scandalous to find how much there was full

of interest and worthy of admiration in Newcastle which had been allowed to become begrimed and degraded into slums.

Referring to a recent address by Colonel Mitchell regarding the erection of municipal and other buildings on the Town Moor, he said the main aim, it must not be forgotten, was the conception of the industrial city beautiful. He hoped the idea would be tackled and that it would have the support of the Northern Architectural Association.

Dr. W. Simpson, Deputy Lord Mayor of Newcastle, who replied, said that the Corporation would be obliged to construct a great thoroughfare from Low Fell, Gateshead, through Newcastle, to Gosforth, and architects could help in making this thoroughfare a great credit to the North of England. They hoped to make Newcastle the indisputable metropolis of the North, and to link up Tyneside in one great district.

Councillor Edwin Laidler, Mayor of Durham, and Councillor G. S. Lawson, Mayor of Sunderland, responded.

Dr. Percy Corder, Vice-Chairman, Armstrong College, proposing the toast of "Architecture," said they were aware, by the traditions of English education, that the practical teaching of fine art was generally carried on in institutions which had no connection with a university, and both the universities and the schools of art undoubtedly lost something by this dissociation of their activities. Armstrong College had broken away from that tradition thirty-six years ago by amalgamating with the North of England Society for the Promotion of the Fine Arts, which was founded in 1837, and thereby established a department of Fine Art, which had ever since been an integral part of the College, and for a considerable period it was unique in the country in that respect. The College was thus able to secure continuity of the work formerly carried on by Mr. William Bell Scott, who, though not personally a member of the Pre-Raphaelite Brotherhood, was closely associated with them.

He would like to remind them that a student could now take architecture as a subject for the Durham University Degree of B.A. In order to do so he must take a three years' course, or a diploma course for three years. So far as the University was concerned, the machinery was in existence, but for some cause or other it had not yet been found possible for any student from the profession either to enter for the degree or diploma course. It might be that principals found it difficult to exempt youths from attendance at their offices, thus making it impossible to give full time attendance at College, as required by the arrangements. He thought the architectural profession should visualise a succession of young men leaving the University at the age of 20 or 21, having completed the first half of their training, being, that was, just past the stage of the inter R.I.B.A. and coming to the architects for two years' part time study, at the end of which the young men would hold either the degree of Bachelor of Arts with honours in Architecture or the diploma of the University in Architecture; and at the same time, having satisfied the requirements of the Royal Institute, they would be Associates of the Institute. There were the recruits of the architectural profession, and such

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recruits as a learned profession would have every reason to be proud of. The North-East Coast might well, after a few years, find its junior ranks filled with men both with B.A. and R.I.B.A. after their names. He was fully aware, however, that in order to effect this the profession must submit to a sort of self-denying ordinance. They must cease to recruit youths at an early age, and must advise entrants to take the course which had been approved by the R.I.B.A. and was now made possible by the co-operation of the Northern Architectural Association with Armstrong College.

In the city and district he was certain that the work of the architects had no reason to fear comparison with the men of the past. He could speak more especially of the new buildings which were being built at Armstrong College and which form a rather noteworthy group. Of the buildings now rising, first in order of date was the block designed by Messrs. Cackett and Dick, intended to serve the most essential purpose of a University Club. And no one could fail to admire the beautiful Art School, the work of Mr. W. H. Knowles, a distinguished member of the Northern Society. Adjoining was the School of Agriculture, designed by Mr. Newcombe, immediately north of which was the recently erected building which served an eminently useful purpose devoted to bacteriology. This was the work of Messrs. Knowles, Oliver and Leeson, and whilst the building was the property of Armstrong College, it was in the tenancy of the College of Medicine. He mentioned there was a steadily growing bond between the two Colleges, which he hoped would continue until both were finally merged in one University College of Newcastle. Continuing further northwards the foundations were being completed for the erection of the new University Library from the designs of Mr. Dunbar Smith, and planned to house eventually 250,000 volumes.

The Chairman, Dr. Cecil Cochrane, had presented the College with 20 acres of land, and there was in course of erection what would prove to be the most complete and up-to-date sports pavilion in the North of England. It was the gift of a singularly generous, albeit retiring, friend of the College, Mr. George E. Henderson, and was being erected from the designs of Messrs. Cackett and Burns Dick.

The President, in responding, referred to the proposed utilisation of the Town Moor, and said he could only say that if called upon the Northern Architectural Association, he was sure, would take sympathetic steps and do their best.

The question has been raised as to the value of advisory committees to corporations. Personally, he was very strongly in favour of these, and he thought that the Institute was seriously considering the question. In his opinion it was very desirable indeed that a Corporation should have some body to whom to refer their architectural questions. He did not suggest it should dictate, but merely advise. Corporations were not, if taken as a body, exactly capable of judging these questions, and should have advice, and he was sure they, as architects, would readily fall in and help in these suggested committees. There was no doubt that environment played a very large part in every-day life, and it was very desirable

that the towns of the future should be planned on architectural lines. The whole body of architects was interested in education. He did not think they would find in architectural practice at the present time that principals would try to stop pupils from attending as regular students at Colleges.

Discussing the position with regard to the Institute and the Society of Architects, Mr. Jones mentioned that, as a result of negotiations proceeding, it was hoped the bodies would amalgamate. Everything now depended upon the bodies themselves.

BERKS, BUCKS AND OXON ARCHITECTURAL ASSOCIATION.

ANNUAL DINNER.

The second annual dinner of this Association was held at Reading on 25 January. Mr. E. P. Warren, F.S.A. [F.], President of the Association, presided, and the guests included Mr. J. A. Gotch, F.S.A., President R.I.B.A.; Mr. W. M. Childs, M.A., Principal, University College, Reading; Mr. Paul Waterhouse, F.S.A., Past President, R.I.B.A.; Mr. W. E. Collier, F.I.O.B., J.P., President, Reading and District Building Trades Employers' Association; Mr. F. Jones, President, Manchester Society of Architects; and those also present were Mr. I. MacAlister, M.A., Secretary R.I.B.A.; Mrs. Warren, Mr. A. P. Warren, Mr. F. G. Sainsbury, Mr. A. Hearn, Mr. B. Poulton, Mr. C. B. Willcocks, Mr. J. Greenaway, Mr. T. Dale, Mr. A. S. Cox, Mr. E. S. Smith, Mr. L. V. Smith, Mr. T. T. Cumming, Mr. W. J. Freeman, Mr. W. R. Howell, Mrs. Howell, Mr. H. E. Watkinson, Mrs. Watkinson, Mr. H. Hutt, Mrs. Hutt, Mr. J. H. King, Mr. A. C. Mackay, Mr. H. W. Rising, Miss Rising, Mr. G. H. Williams, Mr. E. Ravenscroft, Mr. B. Royce, Mrs. Royce, Mr. A. S. Parsons, Mr. Yorke Lay, Mr. J. Catley, Mr. D. Egginton, Mrs. Egginton, Mr. J. Saunders, Mr. R. Whitworth, the Rev. F. H. Wright, Mr. T. Skurray, and Mr. A. T. Doe.

The President expressed regret that the Mayor of Reading was unable to be present through indisposition, and added that considering the difficulties of travelling, due to the railway strike, he was pleased to see so large an attendance.

Mr. Paul Waterhouse proposed "Reading and its University College." He spoke of his associations with the three counties and referred eulogistically to the work both of Mr. Gotch and Mr. Warren for their respective associations. He referred to the future of Reading education, dealing in particular with University College, which in his lifetime had grown from practically nothing to an institution educating 800 students, under the leadership of Principal Childs. Reading, he said, was an important manufacturing town and centre of agriculture, and in the near future would take its place in the educational history of England.

Mr. Howell, in the course of his reply, said that, as they knew, Reading was an ancient town, but unfortunately in the nineteenth century there were swept away many of its most interesting features, and at the present time they had but a few of the old buildings which lent charm to the town.

OBITUARY

Principal Childs thanked Mr. Waterhouse for the terms of his reference to University College. He expressed the hope that the most valuable lectures on architecture which had been given by the local society at University College during the past autumn might not be discontinued. He was deeply impressed by the value of the lectures. He did not think a person who observed the changing face of the country and the extraordinary effects which motor vehicles were having upon architecture could doubt the need for a higher standard amongst the general public of fitness in architecture. He spoke of the spots in England which remained beautiful until there came a blister upon the landscape in the shape of a bungalow with pink asbestos roof, which for ever destroyed the beauty of the scene. Wherever they went along the margin of every town they would see buildings springing up, and let them realise before it was too late that it was only the beginning of a great movement. Motor facilities spread the population far and wide, and unless architects and public could get together vast areas would be ruined.

Mr. E. P. Warren, the President, proposed the toast of "The Royal Institute of British Architects." He referred to its growth in extent and influence, remarking that there was a branch in practically every part of the world where the British flag flew. They were proud to have its president amongst them and to welcome once again Mr. Paul Waterhouse, its Past President.

Mr. J. A. Gotch, replying, congratulated the members of the society upon its success. They were members of one of the youngest branches of the R.I.B.A., but it was by no means the least influential.

Mr. Collier, who proposed "The Allied Societies," expressed his gratification in being invited as a representative of builders in Reading. The practice of organising in professions and trades had had extraordinary development in recent years, and perhaps some would ask what were the aims and what would be the ultimate achievements of those organisations. He believed that the societies allied to the R.I.B.A. could and would have far-reaching results upon architecture of the future.

Mr. Francis Jones, replying, spoke of the work of the Allied Societies in Manchester. He agreed with Principal Childs that the only method of getting better architecture was by fostering an interest in architecture and getting better architectural education.

The Rev. F. H. Wright proposed "The Berks, Bucks and Oxon Architectural Association."

The President, in replying, said he would like especially to refer to the admirable assistance given by their hon. secretary (Mr. Hutt), who, he said, was the pillar and prop of the Association and who had done an enormous amount of work beyond praise and price.

Mr. Ian MacAlister responded to the concluding toast of "Our Guests."

GLOUCESTERSHIRE ARCHITECTURAL ASSOCIATION.

This Association, which was established in 1907, has recently held, in the Municipal Art Gallery at Cheltenham, an exhibition of the R.I.B.A. Prize Drawings for 1923 and the drawings submitted for the Society of Architects Victory Scholarship. The Mayor of Cheltenham opened the exhibition.

Obituary

ERNEST FLINT [F.].

The late Mr. Ernest Flint was elected an Associate in 1880 and a Fellow in 1900. He was a member of the Practice Standing Committee from 1902 to 1911, and Chairman from 1904 to 1908. Among his more important works may be mentioned:

New factory for Messrs. Burroughes and Watts, Great Peter Street, Westminster, S.W.1. Printing works and offices for the Bell Punch Printing Co., Tabernacle Street, E.C.2. "Vereley," house, near Ringwood, Hants, for W. W. Bartlett, Esq. Block of offices, No. 4 Coleman Street, E.C.2. "Branch Hill Lodge," Hampstead, N.W.3, for G. Byng, Esq. Malt House, Isle of Wight, for Messrs. Mew, Langton and Co., Ltd. Business premises, "Orient House," New Broad Street, E.C.2. No. 12 Great Portland Street, and Nos. 1-3 Great Castle Street, W.1. Nos. 14-16 Great Portland Street, W.1. House, Nos. 16-22 Catherine Street, Westminster, S.W.1. The Eastern Bank, Ltd., Nos. 2-3 Crosby Square, E.C.3 (in conjunction with Messrs. Arthur Blomfield, M.A., and Arthur J. Driver, F.F.R.I.B.A.).

C. W. REEVES [A.]

Mr. C. W. Reeves died at Charing Cross Hospital on 15 January 1924, aged seventy years. On the previous Saturday, the 12th, he was knocked down by a taxicab when crossing Wellington Street, Strand, and received such severe injuries that from the first there was no prospect of his recovery.

The son of the Surveyor to the Commissioners of the Metropolitan Police, he was articled to the late Mr. H. O. Chislett, of Wimborne, and then came to London, where for a few years he was an assistant in the office of Messrs. E. Habershon and Brock, whom he left to commence practice upon his own account. For a short time he was at 102, Guildford Street, and at 25, Bedford Row, and in 1884 he removed to 3, Grays Inn Square, where he has practised ever since. Mr. Reeves was Surveyor to the Masters of the Bench of the Honourable Society of Grays Inn, Architect to the Managers and Governors of the St. Clement Danes, Holborn Estate Charity, Surveyor to the Dalston Estate of the Rhodes Trust, and Surveyor to several building societies.

Mr. Reeves carried out a fair amount of architectural work, amongst which may be mentioned the following: Considerable alterations and additions to the War Memorial Hospital, Enfield; large Bottling Stores and Warehouses for Messrs. Robert Porter and Co., in London and Liverpool; London Central Markets Cold Storage; New Common Room and Class Rooms, Grays Inn; new premises for Messrs. Ridgway's, Ltd., at 40-42, King William Street, E.C. (both the foregoing were exhibited at the Royal Academy); Nurses' Hostel in Francis Street, W.; Parish Room, Lady Chapel and Memorial Screen at St. Mary Magdalen, Enfield; St. Clement Dane Schools, Drury Lane; and numerous private houses at Enfield, Sunningdale, Waltham St. Lawrence and Purley.

In 1914 Mr. Reeves took his son, Mr. Charles W. Reeves, into partnership, and in 1921 Mr. Alfred R. Rason, who had been with him for nearly forty years, the firm being known as Reeves, Son and Rason.

Mr. Reeves was elected Associate in 1880.

W. GILBEE SCOTT [F.].

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ARTHUR CLYNE [F.].

The death has taken place at Charlwood House, Charlwood, Surrey, of Mr. Arthur Clyne, late architect in Aberdeen.

Mr. Clyne, who was about 71 years of age, was the fourth son of the late Mr. Norval Clyne, advocate, Aberdeen. He studied for the profession of architecture, and for many years was in business, first as a partner in the firm of Pirie and Clyne, and latterly for many years by himself. He specialised in ecclesiastical architecture, and quite a number of buildings of the Episcopal Church, of which he was a devoted member, were designed by him, including St. James's Church at Holborn Junction, Aberdeen, and the church at Drumtochty. Among other public buildings of which he was the architect was the school at Fraserburgh, which was destroyed by fire.

NOTES FROM THE MINUTES OF THE COUNCIL MEETING.

21ST JANUARY, 1924.

R.I.B.A. PRIZES AND STUDENTSHIPS.

The Award of the Prizes and Studentships was approved and ordered to be communicated to the General Meeting on January 21st.

THE ROYAL SCOTTISH ACADEMY.

The congratulations of the Council were conveyed to Mr. George Washington Browne on his election as President of the Royal Scottish Academy.

SMOKE ABATEMENT.

It was decided to make representations to the London County Council on the subject of smoke abatement in London.

NATIONAL HOUSING.

It was decided to inform the new Government that the R.I.B.A. is willing to tender information and advice upon Housing design and construction and other technical aspects of the problem.

ROYAL SANITARY INSTITUTE.

Mr. H. D. Searles-Wood [F.] was appointed to represent the R.I.B.A. at the Annual Congress of the Royal Sanitary Institute to be held at Liverpool in July, 1924.

THE NATIONAL ASSOCIATION OF WATER-USERS.

Permission was given to the Council of the National Association of Water Users to circularise the members of the R.I.B.A. with a view to pointing out that the Water Companies have no powers to insist on testing and stamping water fittings.

SHORTAGE OF SKILLED LABOUR IN THE BUILDING INDUSTRY.

Professor S. D. Adshead and Mr. W. Alexander Harvey were appointed as additional representatives of the R.I.B.A. on the Conference which has been arranged to consider this question.

THE LETTING OF OFFICE AND OTHER ACCOMMODATION.

The following resolution was passed and ordered to be published in the R.I.B.A. Journal:—

"The Council view with disapproval the exhibition by Architects of boards upon which are displayed notices that offices or like accommodation are to be let and that applications to the Architects are invited. This Resolution does not preclude the Architect of a building at the request of his client from exhibiting a board inviting

prospective tenants to inspect the plans at his offices, provided that the Architect receive no commission for lettings resulting, nor does it apply to the letting or selling of land."

R.I.B.A. SCALE OF CHARGES: CLAUSE 5.

It was decided to publish a note in several successive numbers of the "Journal" warning Members and Licentiates that they should, with reference to the above clause, protect themselves against the contingency of the work being subsequently proceeded with.

BUILDERS ACTING AS ARCHITECTS.

Attention having been called to the damage to the profession in certain districts which is caused by the Competition of Builders, who advertise widely that they will "design and erect houses to clients' requirements," it was decided to communicate with the National Federation of Building Trades' Employers and the National Federation of House Builders, and to draw their attention to this encroachment upon the legitimate work of an Architect.

THE BRITISH ENGINEERING STANDARDS ASSOCIATION.

Mr. H. D. Searles-Wood was appointed to represent the R.I.B.A. on a conference of parties interested in the Standardisation of Reception Tests for Paints used in the Engineering and Allied Trades, arranged by the Above Association.

SESSIONAL PAPERS.

Mr. Hope Bagenal having found it necessary to postpone the delivery of his lecture on "Planning for Musical Requirements," on March 17th, Major Harry Barnes was invited by the Council to deliver a lecture on "National Housing" on that date.

R.I.B.A. VISITING BOARD.

The Council R.I.B.A., on the recommendation of the Board of Architectural Education, have approved the creation of a Visiting Board to visit and report upon all Schools of Architecture applying for or enjoying exemption from the Royal Institute Examinations.

The following have been appointed to constitute the Visiting Board:—

Mr. Paul Waterhouse, M.A., F.S.A. [F.], Past-President R.I.B.A.

Mr. W. Curtis Green, A.R.A. [F.], Chairman of the Board of Architectural Education.

Mr. Maurice E. Webb [F.], Vice-Chairman of the Board of Architectural Education.

Professor C. H. Reilly, O.B.E. [F.], Roscoe Professor of Architecture, University of Liverpool.

H.M. Inspector, Mr. M. S. Briggs [F.], will accompany the Visiting Board upon their visits to those Schools of Architecture which have official relations with H.M. Board of Education.

Competitions

PROPOSED TOWN HALL AND MUNICIPAL OFFICES, GILLINGHAM, KENT.

The President of the Royal Institute of British Architects has nominated Mr. H. V. Lanchester, F.R.I.B.A., as Assessor in this Competition.

IAN MACALISTER,
Secretary.

28 January 1924.

NOTICES

Notices

The Eighth General Meeting (Ordinary) of the Session 1923-24 will be held on Monday, 18 February 1924, at 8 p.m., at the Royal Society, Burlington House, Piccadilly, W.1, for the following purposes:—

To read the Minutes of the General Meeting (Ordinary) held on 4 February 1924; formally to admit members attending for the first time since their election.

To read the following paper, "The Charing Cross Bridge," by Paul Waterhouse, F.S.A. [F.], Past President.

BUSINESS MEETING, 3 MARCH 1924.

An election of members will take place at the Business General Meeting, 3 March. The names and addresses of the candidates (with the names of their proposers), found by the Council to be eligible and qualified for membership according to the Charter and Bye-laws and recommended by them for election, are as follows:—

AS FELLOWS (7).

- BUTLER: ARTHUR STANLEY GEORGE [A., 1913], 6 Old Queen Street, S.W.1; Upper Redpits, Marlow, Bucks. Proposed by Ed. J. May, Sir Edwin L. Lutyens, Martin S. Briggs.
- CHAIKIN: CAPTAIN BENJAMIN [A., 1918], Allenby Hotel, Jerusalem, Palestine. Proposed by the Council.
- COWPER: JAMES BERTRAM FRANCIS [A., 1910], 5 King's Bench Walk, Temple, E.C.4; "Olwyns," Wildwood Road, Hampstead Garden Suburb, N.W.11. Proposed by H. P. G. Maule, W. A. Forsyth, Percy S. Worthington.
- EDWARDS: SIDNEY JAMES, M.A., Cantab., P.A.S.I. [A., 1912], Galle Face Hotel, Colombo, Ceylon. Proposed by Major P. Hubert Keys, W. H. Bourne, H. Percy Gordon.
- JONES: NORMAN [A., 1907], 329 Lord Street, Southport; 64 Rawlinson Road, Southport. Proposed by the Council.
- PATERSON: HENRY LESLIE [A., 1887], Cairns Chambers, 19 St. James's Street, Sheffield; 65 Clarendon Road, Fulwood Park, Sheffield. Proposed by James R. Wigfull, Edwd. M. Gibbs, F. E. Pearce Edwards.
- SADLER: WILLIAM THOMAS [A., 1907], Abbotsford, 24 Conyers Road, Streatham, S.W. Proposed by H. D. Searles-Wood, Sydney Perks, W. E. Riley.

AS ASSOCIATES (26).

- BATH: HORACE RANDOLPH HURLE [Special Examination], P.O. Box 58, Nairobi, Kenya Colony. Proposed by the Council.
- BEECH: GEORGE ALEXANDER [Special War Examination], 12 Burrows Street, Middle Brighton, Victoria, Australia. Proposed by Walter R. Butler and the Royal Victorian Institute of Architects.
- BROOKE: DONALD, B.Arch. Liverpool [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing examination in Professional Practice], 7 Castlenau Gardens, Barnes, S.W.13. Proposed by Professor C. H. Reilly, Sir Edwin Lutyens, Professor S. D. Adshad.
- BUTTON: EUSTACE HARRY [Final Examination], 1 Royal York Crescent, Clifton, Bristol. Proposed by George H. Oatley, Graham C. Awdry, C. F. W. Denning.
- CHAMBERS: ISABEL MAUD [passed five years' course at Architectural Association, London—exempted from Final Examination after passing Examination in Professional Practice], The Priory, Roehampton, S.W.15. Proposed by Robert Atkinson, Stanley Hamp, E. Stanley Hall.
- CHITALE: LAXMAN MAHADEO [Special Examination], 19 Bedford Square, W.C.1. Proposed by H. V. Lanchester, Professor S. D. Adshad, Geoffrey Lucas.
- COIA: JACK ANTONIO [passed five years' course at Glasgow School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], 88 Drumother Drive, Parkhead, Glasgow. Proposed by James Lochhead, John Watson, Wm. B. Whitie.
- CRICKMAY: GEORGE HAYTER [passed five years' course at Architectural Association, London—exempted from Final Examination after passing Examination in Professional Practice], c/o Architectural Association, 34 Bedford Square, W.C.1. Proposed by Robert Atkinson, H. V. Lanchester, Geoffrey Lucas.
- CURWEN: JOHN SPEDDING, O.B.E. [S. 1914—Special War Exemption], Highgate, Kendal, Westmorland. Proposed by Sydney D. Kitson, J. H. Martindale, E. W. Marshall.
- FERGUSON: JAMES DONALD [passed five years' course at Glasgow School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], 16 North Avenue, Cambuslang, Lanarkshire. Proposed by James Lochhead, William Brown, John G. Dunn.
- FILLMORE: CECIL ERNEST MILLARD [Final Examination], Newhaven, Hollyhedge Road, West Bromwich. Proposed by Edwin Francis Reynolds, Arnold Mitchell, William Henry Bidlake.
- FRY: EDWIN MAXWELL, B.Arch. Liverpool [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], 5 Cambridge Street, Hyde Park, W.2. Proposed by Professor C. H. Reilly and the Council.
- GRANT: JOHN DUNCAN [Final Examination], 19 Lancaster Road, Ipswich. Proposed by the Council.
- GREENFIELD: THOMAS [Special Examination], Easebourne, Midhurst, Sussex. Proposed by Robt. C. Murray, Alexr. G. Bond and the Council.
- HARRISON: EDITH GILLIAN (Mrs.) [passed five years' course at Architectural Association, London—exempted from Final Examination, after passing Examination in Professional Practice], 2 Gray's Inn Square, W.C.1. Proposed by Robert Atkinson, Stanley Hamp and the Council.
- HIGHAM: ERNEST HARRY HAMILTON, B.Arch. Liverpool [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], 25 Bath Road, Bedford Park, W.4. Proposed by Professor C. H. Reilly, James J. S. Naylor, H. Austen Hall.
- HIRST: HAROLD [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], 93 Hale Road, Walton, Liverpool. Proposed by Professor C. H. Reilly and the Council.
- HUTTON: CHALMERS HENRY, B.Arch. Liverpool [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], 10 Town Lane, Rock Ferry, Cheshire. Proposed by Professor C. H. Reilly, Hastwell Grayson, Leonard Barnish.
- HYSLOP: CHARLES GEDDES CLARKSON [passed five years' course at Architectural Association, London—exempted from Final Examination after passing Examination in Professional Practice], The Vicarage, Kingston-on-Thames. Proposed by E. Stanley Hall, R. Atkinson, C. E. Varndell.
- KNEWTUBB: FRANCIS WILLIAM [Final Examination], "Brackenbar," Graham Street, Penrith, Cumberland. Proposed by J. H. Martindale, J. Forster, T. Taylor Scott.
- KNIGHT: CYRIL ROY, B.Arch. Liverpool [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing Examination

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tion in Professional Practice], 66 Oxford Road, Waterloo, Liverpool. Proposed by Professor C. H. Reilly and the Council.

LAWRIE: ALEXANDER FRASER [passed six years' course at Robert Gordon's Technical College, Aberdeen—exempted from Final Examination after passing Examination in Professional Practice], 19 Derby Road, Bertrams, Johannesburg, Transvaal, South Africa. Proposed by J. A. O. Allan, Robt. G. Wilson, Junr., John W. Walker.

PARKES: STANLEY THOMAS [Special War Examination], 360 Collins Street, Melbourne, Australia. Proposed by Walter R. Butler and the Royal Victorian Institute of Architects.

POWELL: ALBERT HARRY [Special Examination], 32 Bridge Street, Reading. Proposed by Harry Hutt, Alexr. G. Bond, W. Roland Howell.

SUTHERLAND: THOMAS SCOTT [passed six years' course at Robert Gordon's Technical College, Aberdeen—exempted from Final Examination after passing Examination in Professional Practice], 28 Salisbury Terrace, Aberdeen. Proposed by J. A. O. Allan, Robt. G. Wilson, Junr., John W. Walker.

VALLIS: RONALD WILLIAM HARVEY, B.Arch. Liverpool [passed five years' course at Liverpool University School of Architecture—exempted from Final Examination after passing Examination in Professional Practice], Hemington House, Frome, Somerset. Proposed by Professor C. H. Reilly and the Council.

VISIT ARRANGED BY THE ART STANDING COMMITTEE.

By the kind permission of the Earl of Derby, a visit has been arranged to take place on Saturday, 23 February 1924, to Derby House, Stratford Place, W.1. As the number attending must be limited, Members and Licentiates are requested to make early application to the Secretary R.I.B.A., 9, Conduit Street, W.1.

Members' Column

AN ASSOCIATE going abroad would like to recommend a junior assistant who has been with him four and a half years. Tracing, printing, accounts, shorthand, typewriting. Apply by letter, to W., 288 Rolls Road, S.E.1

CHANGE OF ADDRESS.

MR. LESLIE MANSFIELD [F.] has changed his address from 13 Queen Anne's Gate, Westminster, S.W.1, to 27 Victoria Square, Buckingham Palace Road, S.W.1. Telephone No. 1 Victoria 3355.

APPOINTMENTS WANTED.

ASSOCIATE (29), at present and for last two years chief assistant in Northern office where work to value of a quarter of a million is in hand, desires to hear of an architect who could offer Chief Assistantship, with prospect of partnership. Would take control where architect desires to retire from active practice. Present salary £500. Used to handling of contracts and capable of creative work.—Box 1234, c/o Secretary R.I.B.A., 9 Conduit Street, W.

ASSOCIATE R.I.B.A., with several years' varied experience, desires re-engagement. Competitions, Perspectives, Working Drawings, Academy work. London preferred.—Apply Box 1224, c/o Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ARCHITECT requires use of room in W.C. or S.W. district; moderate rent. Full particulars.—Box 2924, c/o Secretary R.I.B.A., 9 Conduit Street, W.

ARCHITECT, Junior Assistant. Public School. Served full articles and part College training. Passed R.I.B.A. Intermediate Exam. Requires position in first-class London architect's office in order to acquire further experience to help preparation Final Exam. Only salary to cover expenses required.—Box 3124, c/o Secretary R.I.B.A., 9 Conduit Street, W.

ARCHITECT seeks appointment. Very wide experience. Design, details, specifications, quantities, surveying. Highest references.—Reply, Box 2224, c/o Secretary R.I.B.A., 9 Conduit Street, W.

LICENTIATE, experienced in London work, seeks an engagement as assistant. Accustomed to preparing working drawings and specifications with calculations for structural steelwork. Thorough knowledge of London Building Acts.—Box 3123, c/o Secretary, R.I.B.A., 9 Conduit Street, W.1.

A.R.I.B.A., with varied experience, would undertake work in London or Suburbs on behalf of provincial or Scottish architects, or would be glad to do work in his own office for any London architects who require temporary help.—Apply Box 1603, c/o Secretary, R.I.B.A., 9 Conduit Street, W.

A.R.I.B.A. of experience desires Assistantship with view to Partnership, or would take over existing practice if owner is desirous of retiring from active work.—Apply Box 5312, c/o Secretary, R.I.B.A., 9, Conduit Street, W.

Minutes VII

At the Seventh General Meeting (Ordinary) of the Session 1923-1924 held on Monday, 4 February 1924, at 8.30 p.m., Mr. J. Alfred Gotch, President, in the chair. The attendance book was signed by 30 Fellows (including 14 Members of the Council), 23 Associates (including 2 Members of the Council), 3 Licentiates, and a large number of visitors.

The Minutes of the Meeting held on 21 January 1924, having been published in the JOURNAL, were taken as read and signed as correct.

The Hon. Secretary announced the decease of:—

Herbert John Charles Cordeaux, elected Fellow 1905;

Arthur Cecil Morris Edwards, elected Associate 1908, Fellow 1916;

and it was RESOLVED that the regrets of the Royal Institute for their loss be entered on the Minutes, and that a message of sympathy and condolence be conveyed to their relatives.

The Secretary announced that the Council had nominated for election to the various classes of Membership the gentlemen whose names were published in the JOURNAL for 12 January 1924.

The President announced that the Council proposed to submit to His Majesty the King the name of Mr. William Richard Lethaby—late Professor of Design at the Royal College of Art, Soane Medallist 1879, Pugin Student 1881—as a fit recipient of the Royal Gold Medal for the current year.

The President, having delivered the Annual Address to Students, a vote of thanks was passed to him by acclamation, on the motion of Mr. E. J. Partridge, President of the Society of Architects, seconded by Sir Robert Blair, Education Officer to the L.C.C.

Mr. Henry M. Fletcher [F.] read a review of the works submitted for the Prizes and Studentships 1924.

The President, having responded to the vote of thanks to himself, moved a vote of thanks to Mr. Fletcher, which was passed by acclamation.

The Presentation of Prizes was then made as follows, in accordance with the award:—

THE SOANE MEDALLION AND £150.

The Soane Medallion to Mr. J. S. Kelsall for his design for an Anglican Cathedral Church, submitted under the motto "England."

THE OWEN JONES STUDENTSHIP, CERTIFICATE AND £100.

The Owen Jones Certificate to Mr. J. H. Sexton.

THE R.I.B.A. SILVER MEDAL FOR POST-GRADUATE STUDENTS OF RECOGNISED SCHOOLS.

The Silver Medal to Miss Isabel Maud Chambers, of the Architectural Association School of Architecture.

THE ASPITEL PRIZE.

The books to the value of £10 to Mr. Eustace Harry Button.

The proceedings closed at 9.45 p.m.

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Dates of Publication.—1923:—10th, 24th November; 8th, 22nd December. 1924: 12th, 26th January; 9th, 23rd February; 8th, 22nd March; 5th, 26th April; 10th, 24th May; 7th, 28th June; 12th July; 16th August; 20th September; 18th October.

